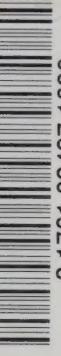


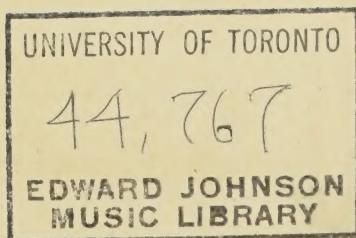
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THE GRAND DUKE

M
1503
S949G7



M. W. Wood





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VOCAL SCORE
OF
THE GRAND DUKE;
OR,
THE STATUTORY DUEL.
BY
W. S. GILBERT
AND
ARTHUR SULLIVAN

Vocal Score	Price, net	7s	od.
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M
1503
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THE GRAND DUKE

OR, THE STATUTORY DUEL.

Dramatis Personæ.

RUDOLPH (*Grand Duke of Pfennig Halbfennig*)

ERNEST DUMMKOPF (*a Theatrical Manager*)

LUDWIG (*his Leading Comedian*)

DR. TANNHAUSER (*a Notary*)

THE PRINCE OF MONTE CARLO

VISCOUNT MENTONE

BEN HASIBAZ (*a Costumier*)

HERALD

THE PRINCESS OF MONTE CARLO (*betrothed to RUDOLPH*)

THE BARONESS VON KRAKENFELDT (*betrothed to RUDOLPH*)

JULIA JELICOE (*an English Comédienne*)

LISA (*a Soubrette*)

OLGA

GRETCHEN

BERTHA

ELSA

MARTHA

} (*Members of ERNEST DUMMKOPF'S Company*)

CHAMBERLAINS, NOBLES, ACTORS, ACTRESSES, ETC.

ACT I.—SCENE, PUBLIC SQUARE OF SPEISESAAL

ACT II.—SCENE, HALL IN THE GRAND DUCAL PALACE

} MR. W. HARFORD.

DATE 1750.

THE GRAND DUKE;

OR, THE STATUTORY DUEL.

CONTENTS.

OVERTURE.

Act I.

No.			PAGE
1.	CHORUS WITH SOLOS AND DUET (<i>Lisa and Ludwig</i>) with Chorus	... ...	1
2.	SOLO (<i>Ludwig</i>) with Chorus	... ...	6
3.	SONG (<i>Ernest</i>) with Chorus	... ...	11
4.	SONG (<i>Julia</i>) AND DUET (<i>Julia and Ernest</i>)	... ...	15
5.	CHORUS AND SONG (<i>Ludwig</i>)	... ...	18
6.	SONG (<i>Notary</i>)	... ...	23
7.	QUINTET (<i>Julia, Lisa, Ernest, Notary, and Ludwig</i>)	... ...	24
8.	QUINTET (<i>Julia, Lisa, Ernest, Notary, and Ludwig</i>)	... ...	31
9.	ENTRANCE OF CHAMBERLAINS AND GRAND DUKE SONG (<i>Grand Duke</i>)	... ...	36
10.	DUET (<i>Baroness and Grand Duke</i>)	... ...	41
11.	SONG (<i>Grand Duke</i>)	... ...	49
12.	FINALE	... ...	52
a.	SONG (<i>Ludwig</i>) with Chorus	... ...	54
b.	SONG (<i>Julia</i>) with Chorus	... ...	62
c.	DUET (<i>Julia and Lisa</i>) with Chorus	... ...	66
d.	SONG (<i>Lisa</i>) with Chorus	... ...	79
e.	SOLO (<i>Ludwig</i>) and Chorus	... ...	83
			87
			90
			92

Act II.

13.	INTRODUCTION AND CHORUS	... ...	... "As before you we defile"	100
14.	RECIT. AND SONG (<i>Ludwig</i>) with Chorus	... ...	... "Your loyalty our Ducal heart-strings touches" ...	104
15.	RECIT. (<i>Ludwig</i>) AND SONG (<i>Lisa</i>)	... ...	... "At the outset I may mention" ...	110
16.	DUET (<i>Julia and Ludwig</i>)	... ...	... "Yes, Ludwig and his Julia are mated" ...	116
17.	CHORUS WITH SOLOS (<i>Baroness and Ludwig</i>)	... ...	... "Take care of him—he's much too good to live" ...	117
18.	SONG (<i>Baroness</i>) and Chorus	... ...	... "Now Julia, come, consider it from" ...	112
19.	RECIT. AND SOLO (<i>Julia</i>)	... ...	... "Now away to the wedding we go" ...	116
20.	DUET (<i>Julia and Ernest</i>) and Chorus	... ...	... "So ends my dream" and "Broken ev'ry promise plighted" ...	122
21.	SONG (<i>Baroness</i>) with Chorus	... ...	... "If the light of love's lingering ember" ...	124
22.	SOLO (<i>Ludwig</i>) and Chorus	... ...	... "Come, bumpers—aye, ever-so-many" ...	130
23.	SONG (<i>Herald</i>) and Chorus	... ...	... "With fury indescribable I burn" ...	136
24.	RECIT. (<i>Ludwig</i>)	... ...	... "Why, who is this approaching?" ...	139
25.	ENTRANCE OF PRINCE AND PRINCESS, WITH SONG (<i>Prince of Monte Carlo</i>)	... ...	... "The Prince of Monte Carlo" ...	141
26.	DANCE	... ...	... "His Highness we know not" ...	145
27.	SONG (<i>Prince of Monte Carlo</i>) with Chorus	... ...	... COSTUMIER AND SIX NOBLES ...	147
28.	ENSEMBLE SOLO (<i>Grand Duke</i>) with Chorus	... ...	... "We're rigged out in magnificent array" ...	150
29.	FINALE	... ...	... "Take my advice—when deep in debt" ...	153
			... "Hurrah! Now away to the wedding" ...	158
			... "Well, you're a pretty kind of fellow" ...	160
			... "Happy couples, lightly treading" ...	163

THE GRAND DUKE.

WRITTEN BY
W. S. GILBERT.

COMPOSED BY
ARTHUR SULLIVAN.

OVERTURE.

Andante allegretto.

PIANO.

The musical score consists of five systems of piano music. System 1 starts with a treble clef, common time, dynamic f, and key signature C. It features a basso continuo line in common time below. System 2 begins with a treble clef, common time, dynamic f, and key signature C. System 3 begins with a treble clef, common time, dynamic f, and key signature C. System 4 begins with a treble clef, common time, dynamic f, and key signature C. System 5 begins with a treble clef, common time, dynamic p, and key signature F#.

Musical score page 2, measures 1-2. The music is in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 continues with eighth-note pairs and includes dynamic markings like '3' and 'tr'.

Musical score page 2, measures 3-4. The music continues in common time. The top staff shows a series of eighth-note pairs with dynamics '3' and 'tr'. The bottom staff features sustained notes and chords.

Musical score page 2, measures 5-6. The music shifts to a different section. Measure 5 shows a melodic line with a 'rall.' (rallentando) instruction above the staff. Measure 6 begins with a sustained note followed by eighth-note pairs.

Andante non troppo lento.

Musical score page 3, measures 1-2. The tempo is indicated as *Andante non troppo lento.* The music is in common time. The top staff consists of eighth-note pairs, and the bottom staff features sustained notes and chords.

Musical score page 3, measures 3-4. The music continues in common time. The top staff shows eighth-note pairs, and the bottom staff features sustained notes and chords.

Musical score page 3, measures 5-6. The music continues in common time. The top staff shows eighth-note pairs, and the bottom staff features sustained notes and chords. A dynamic marking 'tr' is present in measure 6.

III

Musical score for piano, two staves. Key signature: one sharp. Measure 1: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Measure 3: Treble staff has sixteenth-note pairs with grace notes; Bass staff has eighth notes. Measure 4: Treble staff has sixteenth-note pairs with grace notes; Bass staff has eighth notes. Pedal points are marked with 'Ped.' and asterisks (*).

Musical score for piano, two staves. Key signature: one sharp. Measures 5-8: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Pedal points are marked with 'Ped.' and asterisks (*).

Musical score for piano, two staves. Key signature: one sharp. Measures 9-12: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Pedal points are marked with 'Ped.' and asterisks (*).

Musical score for piano, two staves. Key signature: one sharp. Measures 13-16: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Measure 16 ends with a forte dynamic (f). The section concludes with a repeat sign and the instruction *Allegro vivace e con brio.*

Musical score for piano, two staves. Key signature: one sharp. Measures 17-20: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes.

Musical score for piano, two staves. Key signature: one sharp. Measures 21-24: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth notes. Dynamics: *p* (piano), *cres.* (crescendo).

f sempre

p

f

p staccato.

Musical score for two staves. The top staff is treble clef, the bottom staff is bass clef. Both staves show eighth-note patterns.

f

Musical score for two staves. The top staff has a dynamic marking *f*. Both staves show eighth-note patterns.

f

Musical score for two staves. The top staff has a dynamic marking *f*. Both staves show eighth-note patterns.

Ped. *

Musical score for two staves. The top staff shows eighth-note chords. The bottom staff has a dynamic marking *Ped.* and a asterisk ***.

p

Ped. *

Musical score for two staves. The top staff shows eighth-note chords. The bottom staff has a dynamic marking *p* and a asterisk ***.

Ped. * Ped. * Ped. * Ped.

Musical score for two staves. The top staff shows eighth-note patterns. The bottom staff has dynamic markings *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*.

VI

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 1: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped. Measure 2: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped. Measure 3: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped. Measure 4: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped. Measure 5: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped. Measure 6: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal marks: Ped., * Ped., * Ped.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 7: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: Ped. Measure 8: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped. Measure 9: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped. Measure 10: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 13: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: Ped. Measure 14: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped. Measure 15: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 19: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: Ped. Measure 20: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped. Measure 21: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped. Measure 22: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 25: Treble staff has eighth-note pairs. Bass staff has sustained notes. Crescendo: cresc. Measure 26: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 27: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 28: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: Ped. Measure 29: Treble staff has eighth-note pairs. Bass staff has sustained notes. Pedal mark: * Ped.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (three sharps). The tempo is indicated by a wavy line above the notes. Measure 31: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 32: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 33: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 34: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 35: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 36: Treble staff has eighth-note pairs. Bass staff has sustained notes.

VIII

A page of musical notation for two staves, Treble and Bass. The music consists of six systems. The first system starts with a dynamic of *f*. The second system begins with *Ped.*, followed by ***, *Ped.*, and ***. The third system begins with *Ped.* and ***. The fourth system ends with a dynamic of *p*. The fifth system begins with a dynamic of *p*. The sixth system concludes with a dynamic of *p*.

THE GRAND DUKE.

ACT I.

No. 1. CHORUS (with SOLOS) and DUET—(Lisa & Ludwig).

Allegro giojoso.

PIANO.

f

p *cres.*

f

A

CHORUS. WOMEN.

Won't it be . . . a pret - ty wed - ding?

Won't it be a pret - ty wed - ding? Won't it be a pret - ty, pret - ty wed - ding? Will not Li - sa look de -

MEN.

Won't it be a pret - ty wed - ding? Won't it be a pret - ty wed - ding? Such a pret - ty, pret - ty wed - ding

- light - ful?

Smiles and tears . . . in plen - ty shed-ding—Which in brides of course is

Will not Li - sa look de - light - ful? Smiles and tears in plen - ty shed-ding, shed-ding—Which in brides of course is

Will not Li - sa look de - light - ful? Smiles and tears in plen - ty shed-ding, smiles and tears in plen - ty shed-ding—

right - ful.

One could say, if one were spite - ful, Con - tra - dic - tion lit - tle dread-ing, Her bou -

Which in brides of course is right - ful— One could say, if one were spite - ful, Con - tra - dic - tion lit - tle dread-ing,

Still 'twill be . . . a pret - ty

- quet is sim - ply fright - ful—

Still 'twill be a pret - ty wed - ding,

Her bou - quet is sim - ply, sim - ply fright - ful, sim - ply fright - ful, fright-ful— Still 'twill be a pret - ty wed - ding,

wed-ding, Oh, 'twill be a pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty
 Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty

wedding, such a charm - - - - ing, charm - - - - ing, charm - - - - ing
 wedding, such a charm - - - - ing, charm - - - - ing, charm - - - - ing

B SOLO. ELSA.

wed-ding ! If her
 wed-ding !

SOLO. BERTHA.

dress is bad-ly fitting, Theirs the fault who made the trou - seau. If her gloves are al-ways

SOLO. OLGA.

split - ting, Cheap kid gloves, we know, will do so. If up - on her train she stum - bled, On one's

ALL FOUR GIRLS.

SOLO. GRETCHEN.

train one's al - ways tread - ing. If her hair is ra - ther tum - bled, Still 'twill be a pret - ty wed - ding. Such a

TUTTI & CHORUS.

^C Won't it be . . . a pret - ty

pret - ty, pret - ty wed - ding ! Such a ve - ry, ve - ry pret - ty wed - ding, Won't it be a pret - ty wed - ding?

Such a ve - ry, ve - ry pret - ty wed - ding, Won't it be a pret - ty wed - ding ?

wed - ding? Oh, 'twill be a pret - ty wed - ding,

Oh, 'twill be a pret - ty, pret - ty wed - ding, Such a pret - ty, pret - ty wed - ding, Such a pret - ty

Oh, 'twill be a pret - ty, pret - ty wed - ding, Such a pret - ty, pret - ty wed - ding, Such a pret - ty

wed - ding, Such a charm . . . ing, charm ing
wed - ding, Such a charm - ing, charm . . . ing, charm . . . ing

wed-ding ! Here they come, the cou - ple plight - ed— On life's jour - ney gai - ly start them, Man and
wed-ding ! Here they come, the cou - ple plight - ed— On life's jour - ney gai - ly start them, Man and

f
Ped. *

maid for aye u - ni - ted, Till di - vorce or death do part them ! Man and
maid for aye u - ni - ted, Till di - vorce or death do part them ! Man and

Ped.
* Ped.
* Ped.
* Ped.
*

Ped.
* Chappell & Co.

20,079.

maid for aye u - ni - ted, Till di - vorce, . . . di - vorce or death shall
 maid for aye u - ni - ted, Till di - vorce, . . . di - vorce or death shall

Ped. * Ped. * Ped. * Ped. * Ped. *

part . . . them. Here they come, the cou - ple plight - ed.

part . . . them. Here they come, the cou - ple plight - ed.

(No. 1a.)

DUET—(Lisa & Ludwig) with Chorus.*E Allegretto. Tempo di Valse.**p* LUDWIG.

Pret - ty Li - sa, fair and tas - ty, Tell me

p

now, and tell m' tru - ly, Have-n't you been ra - ther has - ty?

F

Have'n't you been rash un - du - ly? Am I quite the dash - ing spo - so That your

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a common time signature, and a key signature of one sharp (F major). The lyrics "Have'n't you been rash un - du - ly? Am I quite the dash - ing spo - so That your" are written below the notes. The bottom staff is for the piano, showing chords and bass notes.

fan - - cy could de - pict you? Perhaps you think me on-ly so - so? Well, I

p

The musical score continues with two staves. The top staff shows the vocal line with lyrics "fan - - cy could de - pict you? Perhaps you think me on-ly so - so? Well, I". The bottom staff shows the piano accompaniment with a dynamic marking "p".

CHORUS.

will not con - tra - dict you! No, he will not con - tra - dict you!

f

No, he will not con - tra - dict you!

f

p

The musical score features a vocal line with lyrics "will not con - tra - dict you! No, he will not con - tra - dict you!". The piano accompaniment includes dynamic markings "f" and "p".

LISA.

Who am I to raise ob - jec - tion? I'm a child, un - taught and home - ly-

The musical score shows a vocal line for "Lisa" with lyrics "Who am I to raise ob - jec - tion? I'm a child, un - taught and home - ly-". The piano accompaniment consists of eighth-note chords.

When you tell me you're per - fec - tion, Ten - der, truth - ful, true, and come - ly-

H That in quar - rel no one's bold - er, Tho' dis - sen - sions al - ways grieve you-

Why, my love, you're so much old - er That, of course, I must be - lieve you!

CHORUS. J If he ev - er

Yes, of course, she must be - lieve you! If he ev - er

Yes, of course, she must be - lieve you! If he ev - er

1st Sop.

acts un - kind - ly Shut your eyes and love him blind - ly— Should he call you
 2nd Sop.
 acts un - kind - ly Shut your eyes and love him blind - ly— Should he call you
 MEN.
 acts un - kind - ly Shut your eyes and love him blind - ly— Should he call you
 Ped. * Ped. *

K

names un - come - ly, Shut your mouth and love him dumb - ly— Should he rate you
 names un - come - ly, Shut your mouth and love him dumb - ly— Should he rate you
 names un - come - ly, Shut your mouth and love him dumb - ly— Should he rate you
 Ped. * Ped. *

cres.

right - ly— left - ly— Shut your ears and love him deaf - ly. Ha! ha! ha!
 right - ly— left - ly— Shut your ears and love him deaf - ly. Ha! ha! ha!
 right - ly— left - ly— Shut your ears and love him deaf - ly. Ha! ha! ha!
 Ped. * Ped. *

Thus and thus a - lone . . . Lud - wig's wife may hold her own ! . . .

Thus and thus a - lone Lud - wig's wife may hold her own !

Thus and thus a - lone Lud - wig's wife may hold her own !

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

Thus and thus and thus a - lone . . . Lud - wig's wife may hold . . .

Thus and thus and thus a - lone Lud - wig's wife may hold . . .

Thus and thus and thus a - lone Lud - wig's wife may hold . . .

* Ped.

* Ped.

* Ped.

*

- Ped.

* Ped.

her own ! . . .

her own ! . . .

her own ! . . .

No. 2.

SOLO—(Ludwig) with Chorus.

Allegro marziale e misterioso.

LUDWIG.

PIANO.

By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

CHORUS. WOMEN.

o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll ! You must
MEN.

You must

LUDWIG.

eat a sau - sage - roll ! A sau - sage - roll ! If, in turn, he eats an - o - ther, That's a

eat a sau - sage - roll ! A sau - sage - roll !

sign that he's a bro - ther—Each may ful - ly trust the o - ther. It is quaint and it is droll, But it's

20.079.

CHORUS.

LUDWIG.

bil - ious on the whole. Ve - ry bil - ious, ve - ry bil - ious on the whole. It's a
 Ve - ry bil - ious, ve - ry bil - ious on the whole.

S

grea - sy kind of pas - ty, Which, per - haps, a judg - ment has - ty Might con - si - der ra - ther tas - ty: Once (to

CHORUS.

speak with-out dis-guise) It found fa - vour in our eyes. It found fa - vour, it found fa - vour in our
 It found fa - vour, it found fa - vour in our

LUDWIG.

eyes. *p* But when you've been six months feed-ing (As we have) on this ex-ceed - ing Bil - ious
 eyes.

food, it's no ill-breed-ing If at these re-pul-sive pies Our of-fend-ed gor-ges rise!

CHORUS.

f

Yes, at
Yes, at

f

But,

these re-pul-sive pies Our of-fend-ed gor-ges rise!

But,

these re-pul-sive pies Our of-fend-ed gor-ges rise! Our of-fend-ed gor-ges rise! Our gor-ges

Ped.

*

p

but By the mys-tic re-gu-la-tion Of our dark As-so-ci-a-tion, Ere you o-pen con-ver-sa-tion With an-

p

but By the mys-tic re-gu-la-tion Of our dark As-so-ci-a-tion, Ere you o-pen con-ver-sa-tion With an-

p

rise! By the mys-tic re-gu-la-tion Of our dark As-so-ci-a-tion, Ere you o-pen con-ver-sa-tion With an-

U

- o - ther kin - dred soul, You must eat a sau - sage roll!

- o - ther kin - dred soul, You must eat a sau - sage-roll! You must eat a sau - sage-roll, a sau - sage -

- o - ther kin - dred soul, You must eat a sau - sage-roll! You must eat a sau - sage-roll, a sau - sage -

f Vibrato.

A sau - sage - roll, a sau - sage - roll! A roll, a roll, a sau - sage -

roll, A sau - sage - roll! A roll, a roll, a sau - sage -

roll, A sau - sage - roll! A roll, a roll, a sau - sage -

Ped.

* Ped.

* Ped.

* Ped.

*

roll!

A sau - sage - roll!

roll!

A sau - sage - roll!

roll!

A sau - sage - roll!

Ped.

*

Ped.

*

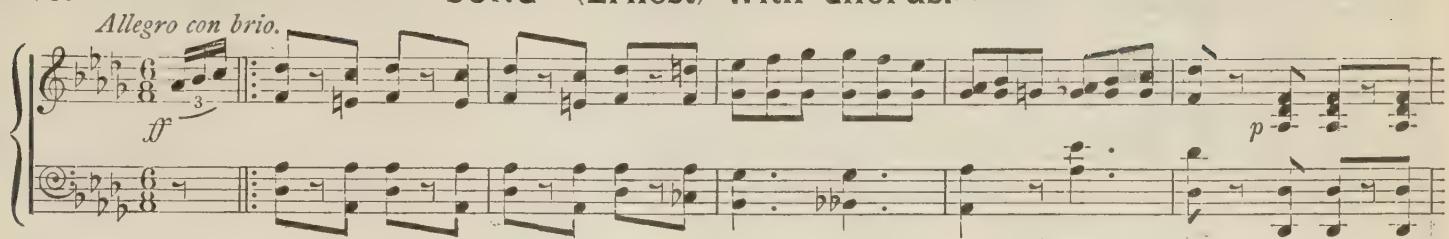
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No. 3.

SONG—(Ernest) with Chorus.

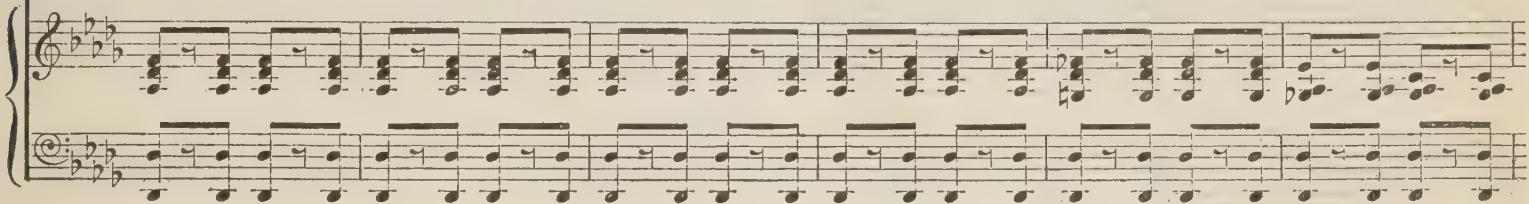
Allegro con brio.

PIANO.



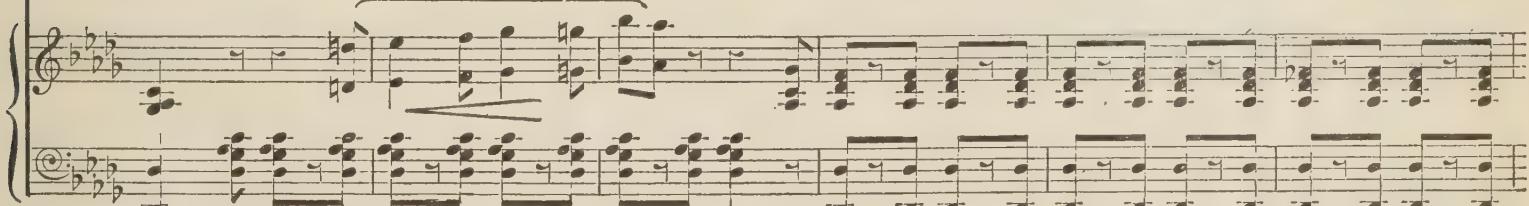
ERNEST.

1. Were I a king in ve - ry truth, And had a son—a guile - less youth—In pro - ba - ble suc -
2. Both A and B re - hear - sal slight—They say they'll be “all right at night” (They've both to go to



ces-sion;
school yet);

To teach him pa - tience, teach him tact, How prompt - ly in a
C in each act must change her dress, D will at-tempt to



fix to act, He should a - dopt, in point of fact, a man - a - ger's pro - fes - sion.
“square the press;” E won't play Ro - me - o un - less his grand - mo - ther plays Ju - liet;

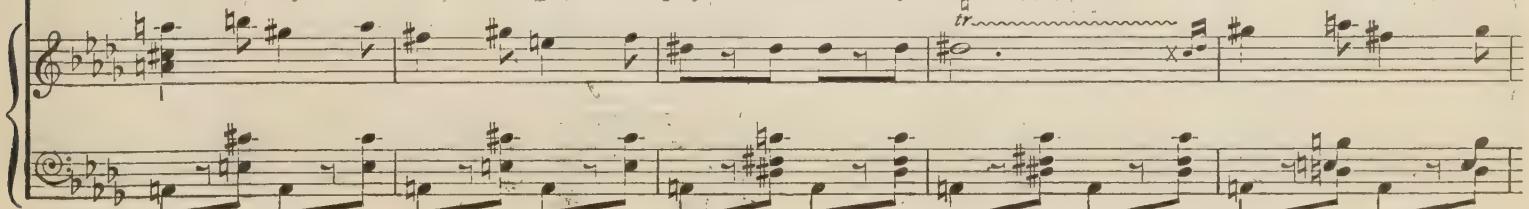
To

F



that con - di - tion he should stoop (De - spite a too fond mo - ther),
claims all hoy - den as her rights (She's play'd them thir - ty sea - sons);

With eight or ten “stars”
And G must show her -



in his troupe, All jea - lous of each o - ther! All jea - lous of each
 self in tights, For two con - vinc - ing rea - sons! Two ve - ry well - shap'd

G

o - ther! Oh, the man who can rule a the - a - tri - cal crew, Each mem - ber a ge - nius (and
 rea - sons! Oh, the man who can drive a the - a - tri - cal team, With wheel - ers and lead - ers in -

p

Ped.

some of them two), And man - age to hu - mour them, ear - ly and late, Can gov - ern this tup - pen - ny
 or - der su - preme, Can gov - ern and rule, with a wave of his fin, All Eu - rope - with Ire - land thrown

CHORUS.
f WOMEN.

State! . . . 1. Oh, the man who can rule a the - a - tri - cal crew, Each mem - ber a ge - nius (and
 in! . . . 2. Oh, the man who can drive a the - a - tri - cal team, With wheel - ers and lead - ers in
MEN.

1. Oh, the man who can rule a the - a - tri - cal crew, Each mem - ber a ge - nius (and
 2. Oh, the man who can drive a the - a - tri - cal team, With wheel - ers and lead - ers in

f

Ped.

1st time.

some of them two), And man - age to hu - mour them, ear - ly and late, Can gov - ern this State, . . .
 or - der su-preme, Can gov - ern and rule, with a wave of his fin, All

some of them two), And man - age to hu - mour them, ear - ly and late, Can gov - ern this State, . . .
 or - der su-preme, Can gov - ern and rule, with a wave of his fin, All

Ped.

*

Ped.

gov - ern this State ! this . . . poor State ! . . .

gov - ern this State ! this . . . poor State ! . . .

Ped.

* Ped.

Eu-rope, all Eu - - rope-with Ire - - land . . . thrown in ! . . .

Eu-rope, all Eu - - rope-with Ire - - land . . . thrown in ! . . .

Ped.

*

Ped.

* Ped.

No. 4.

SONG—(Julia) & DUET—(Julia & Ernest).

Allegretto grazioso.

PIANO.

JULIA.

How would I play this part— The Grand Duke's

Bride? All ran - cour-in- my heart.. I'd du - ly hide— I'd drive it from my re - col - lec - tion

And'whelm him with a mock af - fec - tion, Well cal - cu - la - ted to de - fy de - tec - tion—That's how I'd play this

part— The Grand Duke's Bride. With ma - ny a win - some smile I'd witch and woo; With gay and girl - ish

The musical score consists of six staves of music. The top staff is for the voice of Julia, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. The second staff is for the piano, also in 2/4 time with a key signature of two flats. The third staff continues the piano accompaniment. The fourth staff is for the voice of Julia, starting with a bass clef and a key signature of one flat. The fifth staff continues the piano accompaniment. The bottom staff is for the voice of Julia, continuing from the previous staff. The vocal parts include lyrics in parentheses. The piano parts feature various chords and bass lines. Pedal points are marked with 'Ped.' and an asterisk (*) on several staves.

rit. R a tempo.

guile. I'd fren - zy you— I'dmadden you with my ca - res - sing, Like tur-tle, her first

rit.

a tempo.

Ped.

* Ped.

*

love con-fess-ing— That it was "mock" no mortal would beguising—With so much winsome wile. . . . I'd witch and woo !

cres.

Ped. * Ped. *

Ped. *

Ped. *

S RECIT.

Did a - ny o - ther maid With you suc-ceed, I'd pinch the for - ward jade—I would in - deed ! With

Ped.

* Ped.

* Ped.

string.

jea - lous fren-zy a - gi - ta - ted (Which would, of course, be sim - u - la - ted), I'd make her wish she'd string. e cres.

Ped.

Ped.

* Ped.

*

Con fuoco.

nev - er been cre - a - ted— I'd make her wish she'd nev - er been cre - a - ted— I'd make her wish she'd nev - er been cre

* Ped.

* f

*rall.**Tempo Imo.*

a - ted—Did a - ny o - ther maid With you suc - ceed ! . . . And should there come to me, Some sum - mers
dim. *colla voce.*

U a tempo.

hence, In all the child - ish glee Of in - no - cence, Fair babes a - glow with beau - ty ver - nal,

My heart would bound with joy di - ur - nal ! This sweet dis-play of sym-pa - thy ma - ter - nal, Well, that would al - so

Ped. * Ped. *

be A mere pre - tence ! My his-tri - o-nic art, Though you de - ride, That's how I'd play that

cres.
Ped. *

Allegro vivace.

JULIA.

part— The Grand Duke's Bride ! . .

My boy, when two glow-ing young hearts, From the
ERNEST.

Oh joy ! when two glow-ing young hearts, From the

f *p*
Ped.

rise of the cur - tain, Thus throw . . . them-selves in - to their parts, Suc - cess is most
 rise of the cur - tain, Thus throw . . . them-selves in - to their parts, Suc - cess is most
*
 Ped.
 cer - tain ! most cer - tain ! The
 cer - tain ! If the rôle you're pre-par'd, you'repre - par'd to en - dow, to en - dow With such del - i - cate
V
 rôle I'm pre - pared to en - dow With most del - i - cate touch - es !
 touch - es, By the heav'n, by the heav - en a - bove us, I vow You shall be my Grand
*
 W
 Yes, the rôle . . . I'm pre - par'd to en - dow With wost del - i - cate
 Duch-ess ! If the rôle . . . You're pre - par'd to en - dow With such del - i - cate
*
 Ped. * Ped. *

touch-es, By the hea - ven, the hea - ven a - bove us, I vow, I vow

touch-es, By the hea - ven, the hea - ven a - bove us, I vow, I vow

cres.

I . . . will be your Grand

You . . . shall be my Grand

Duch - ess . . .

Duch - ess !

Chappell & Co.

No. 5.

CHORUS & SONG—(Ludwig).

Allegro agitato

PIANO.

cres. molto.

Ped.

*

CHORUS. GIRLS.

f

My good-ness me ! what shall I do ? Why, what a dread-ful sit - u .

a - tion !

I'm sure I don't know where to

MEN.

It's all your fault, you boo - by you—you lump of in - dis - crim - in - a - tion !

go—it's put me in - to such a tet - ter— But this, at all e - vents, I

It's put him in - to such a tet - ter—

know—the soon-er we are off, the bet-ter ! Yes, the soon-er off, the bet-ter !

Yes, the soon - er off, the bet-ter ! Yes, the soon-er off, the bet-ter !

Ped.

ERNEST. RECIT.

What means this a . gi . ta - to? What d'ye seek? As your Grand Duke e-lect I bid you

* * *

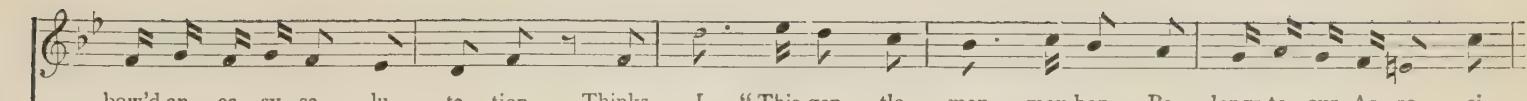
Allegro con spirito.

LUDWIG.

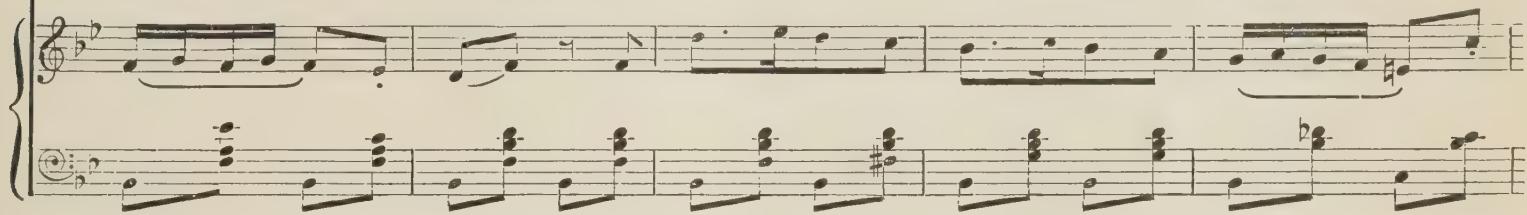
speak!

1. Ten min - utes since I met a chap Who
2. re - as-sur'd, I let him know Our

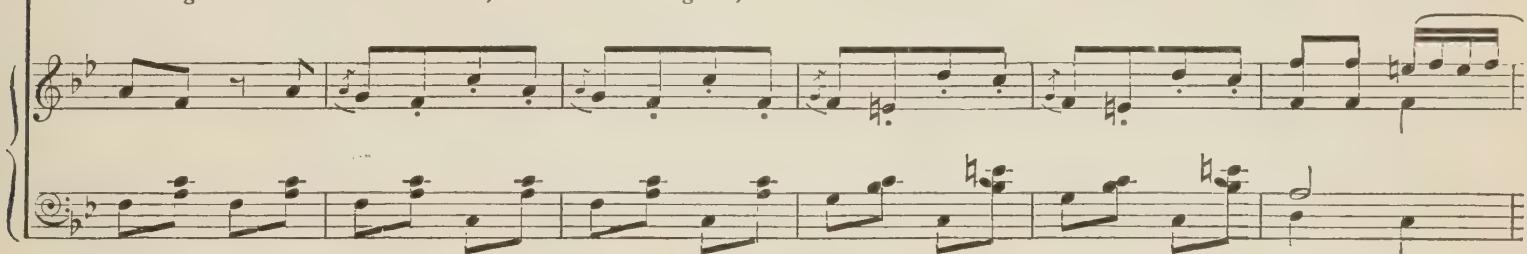
p



bow'd an ea - sy sa - lu - ta - tion— Thinks I, "This gen - tle - man, may-hap, Be - longs to our As - so - ci - plot-each in - ci-dent ex - plain-ing; That stran - ger chuc - kled much, as though He thought me high-ly en - ter -



- a - tion." But, on the whole, Un - cer - tain yet, A sau - sage - roll I took and eat—That chap re - plied (I - tain - ing. I told him all, Both bad and good; I bade him call—He said he would: I ad - ded much—the



K

CHORUS.
1st SOP.

don't em - bel-lish) By eat - ing three with ob - vious rel - ish.
more I muckled, The more that chuck - ling chum - my chuc - kled!

1. Why, gra - cious
2. A bat could

CONTRALTO.

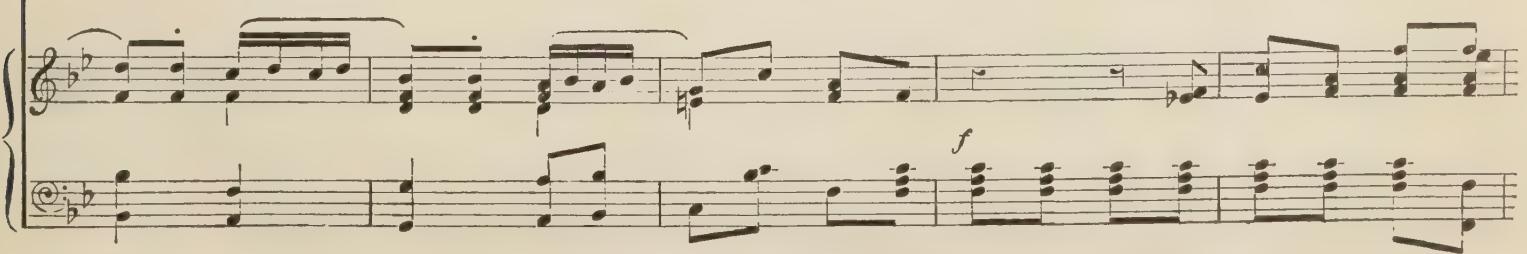
f
1. Why, gra - cious, gra - cious
2. A bat, a bat could

TENOR.

f
1. Why, gra - cious pow'rs, why, gra - cious
2. A bat could see, a bat could

f BASS.

f
1. Why, gra - cious pow'rs, why, gra - cious, gra - cious
2. A bat could see, a bat, a bat could



pow'r, No chum of ours Could eat three sau - sage - rolls with rel - ish! No chum of ours Could
see He could - n't be A chum of ou - rs if he chuc - kled! He could - n't, could - n't

pow'r, No chum of ours Could eat three sau - sage - rolls with rel - ish! No chum of ours Could
see He could - n't be A chum of ou - rs if he chuc - kled! He could - n't, could - n't

pow'r, No chum of ours Could eat three sau - sage - rolls with rel - ish! No chum of ours Could
see He could - n't be A chum of ou - rs if he chuc - kled! He could - n't, could - n't

pow'r, No chum of ours Could eat three sau - sage - rolls with rel - ish! No chum of ours Could
see He could - n't be A chum of ou - rs if he chuc - kled! He could - n't, could - n't

Ped. * Ped. * Ped.

1st time. LUDWIG. | 2nd time, LUDWIG. L

eat, could eat three sau - sage - rolls with rel - ish! Then Well, as I bow'd to
be A chum of ou - rs if he chuc - kled!

eat, could eat three sau - sage - rolls with rel - ish!
be A chum of ou - rs if he chuc - kled!

eat, could eat three sau - sage - rolls with rel - ish!
be A chum of ou - rs if he chuc - kled!

eat, could eat three sau - sage - rolls with rel - ish!
be A chum of ou - rs if he chuc - kled!

p

his ap-plause. Down dropp'd he with hys - te - ric bel - low— And that seem'd right e - nough, be - cause I

am a dev - lish fun - ny fel - low. Then sud - den - ly, As still he squeal'd, It flashed on me That

I'd re - vealed Our plot with all de - tails ef - fec - tive, To Grand Duke Ru-dolf's own de - tec - tive!

CHORUS. 1st SOP. *f a tempo.*

What fol - ly fell, To

CONTRALTO. *f*

What fol - ly fell, To

TENOR. *f*

What fol - ly fell, To

BASS. *f*

What fol - ly fell, To

a tempo.

colla voce.

Ped. * Ped.

go and tell— What fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell— What fol - ly, fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell— What fol - ly fell, What fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell—What fol - ly fell, What fol - ly, fol - ly fell, To go and tell Our plot to a - ny one's de -

Ped. * Ped. *

- tec - tive ! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive ! You boo - by dense—You

- tec - tive ! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive ! You boo - by dense—You

- tec - tive ! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive ! Boo - by, boo - by ! O you

- tec - tive ! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive ! Boo - by boo - by ! O you

* Ped. *

oaf im-mense, With no pre - tence To com - mon sense ! A stu - pid muff Who's made of stuff Not
 oaf im-mense, With no pre - tence To com - mon sense ! A stu - pid muff Who's made of stuff Not
 oaf ! Boo - by, boo - by ! O you oaf ! Stu - pid muff Who's made of stuff Not worth a
 oaf ! Boo - by, boo - by ! O you oaf ! Stu - pid muff Who's made of stuff Not worth a

worth a pinch of snuff ! Pack up at once and off we go, un - less we're an - xious to ex - hi - bit Our fai - ry
 worth a pinch of snuff ! Pack up at once and off we go, un - less we're an - xious to ex - hi - bit Our fai - ry
 puff of can - dle - snuff ! Pack up at once and off we go, un - less we're an - xious to ex - hi - bit Our fai - ry
 puff of can - dle - snuff ! Pack up at once and off we go, un - less we're an - xious to ex - hi - bit Our fai - ry

forms all in a row, strung up up - on the Cas - tle gib - bet ! Pack up at once, off we
 forms all in a row, strung up up - on the Cas - tle gib - bet ! Pack up at once, off we
 forms all in a row, strung up up - on the Cas - tle gib - bet ! Pack up at once,
 forms all in a row, strung up up - on the Cas - tle gib - bet ! Pack up at once,

go! Pack up at once, off we go! Pack up at once . . . and off
 go! Pack up at once, off we go! Pack up at once and off
 off we go! Pack up at once, off we go! off, . . . aye, off
 off we go! Pack up at once, off we go! off, aye, off

ff

Ped. * Ped. * Ped.

we go! . . .

* Ped. *

Ped. *

20 079.

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No. 6.

SONG—(Notary).

Allegretto.

NOTARY.

PIANO.

I. A - bout a cen - tury since The
this in - ge-nious law, If

code of the du - el - lo To sud-den death For want of breath Sent many a strap - ping fel - low. The
a - ny two shall quar - rel, They may not fight With fal-chions bright (Which seem'd to him im - mor - al); But

then pre - sid - ing Prince (Who use - less blood-shed ha - ted), He pass'd an Act, Short and com-pact, Which
each a card shall draw, And he who draws the low - est Shall (so 'twas said) Be hence-forth dead--In

may be brief - ly sta - ted:
fact, a le - gal "gho - est"

Un - like the com - pli - ca - ted laws A Par - lia - men-try
(When ex - i - gence of rhyme compels, Or - tho - gra - phy fore -

A

JULIA.

1. We know the com - pli - ca - ted laws A par - lia - men - try
 2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

LISA.

1. We know the com - pli - ca - ted laws A par - lia - men - try
 2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

ERNEST.

1. We know the com - pli - ca - ted laws A par - lia - men - try
 2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

draughts-man draws, It may be brief - ly sta - ted. We know the com - pli - ca - ted laws A par - lia - men - try
 goes her spells, And "ghost" is writ - ten "gho-est.") With what an em - pha - sis he dwells Up - on "or - tho - gra -

LUDWIG.

1. We know the com - pli - ca - ted laws A par - lia - men - try
 2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

draughts-man draws, Can - not be brief - ly sta - ted.
 phy" and "spells!" That kind of fun's the

1st time.

2nd time.

low - est.

draughts-man draws, Can - not be brief - ly sta - ted.
 phy" and "spells!" That kind of fun's the

low - est.

draughts-man draws, can - not be brief - ly sta - ted.
 phy" and "spells!" That kind of fun's the

low - est.

draughts - man draws Can - not be brief - ly sta - ted. 2. By

low - est.

When

draughts - man draws, Can - not be brief - ly sta - ted.
 phy" and "spells!" That kind of fun's the

low - est.

dim.

B

off the los-er's popp'd (By pleas-ing le - gal fic-tion), And friend and soe Have wept their woe In coun - ter - feit af -

cres.

flic - tion, The win - ner must a - dopt The los - er's poor re - la - tions— Dis - charge his debts, Pay

cres.

all his bets, And take his ob - li - ga - tions. The win - ner must a - dopt The los - er's poor re -

C

la - tions— Dis - charge his debts, Pay all his bets, Dis - charge his debts, Pay all his bets, And

*poco rall.***D** *a tempo.*

take his ob - li - ga - tions. In short, to brief - ly sum the case, The win - ner takes the los - er's place, With

*poco rall.**p a tempo.*

Ped.

* Ped.

* Ped.

* Ped.

Chappell & Co.

JULIA. *cres.*

How neat - ly law - yers state a case! The win - ner takes the los - er's place, With

LISA. *cres.*

How neat - ly law - yers state a case! The win - ner takes the los - er's place, With

ERNEST. *cres.*

How neat - ly law - yers state a case! The win - ner takes the los - er's place, With

cres.

all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's place, With

LUDWIG. *cres.*

How neat - ly law - yers state a case! The win - ner takes the los - er's place, With

*cres.*E f
all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's

all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's

all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's

all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's

all its ob - li - ga - tions. How neat - ly law - yers state a case! The win - ner takes the los - er's

Ped.

*

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place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

place. How neat - ly law - yers state a case ! The win - ner takes the los - er's place, With all its ob - li -

Ped. *

- ga - tions, ob - li - ga - - - - tions !

- ga - tions, ob - li - ga - - - - tions !

- ga - tions, ob - li - ga - - - - tions !

- ga - tions, ob - li - ga - - - - tions !

- ga - tions, ob - li - ga - - - - tions !

Ped. *

No. 7. QUINTET—(Julia, Lisa, Ernest, Notary, & Ludwig).

Allegro moderato.

LISA.

1. Strange the views some
2. Bet - ter than the
ERNEST.

1. Strange the views some
2. Bet - ter than the
NOTARY.

1. Strange the views some
2. Bet - ter than the
LUDWIG.

1. Strange the views some
2. Bet - ter than the

PIANO.

Ped.

* Ped.

p

JULIA.

Strange the views some peo - ple hold !
Bet - ter than the me - thod old,

peo - ple hold ! Two young fel - lows quar - rel - Then they fight, for
me - thod old, Which was coarse and cru - el, Is the plan that

peo - ple hold ! Two young fel - lows quar - rel - Then they fight, for
me - thod old, Which was coarse and cru - el, Is the plan that

peo - ple hold ! Two young fel - lows quar - rel - Then they fight, for
me - thod old, Which was coarse and cru - el, Is the plan that

peo - ple hold ! Two young fel - lows quar - rel - Then they fight, for
me - thod old, Which was coarse and cru - el, Is the plan that

Ped.

* Ped. *

cres.

Strange, oh,
Bet - ter, strange
bet : : :

both we've are bold— Rage of both is un - con - troll'd— Both (Bet - are stretch'd out,
ex - toll'd. Sing thy vir - tues man . i - fold (Bet - ter than re -

both we've are bold— Rage of both is un - con - troll'd— Both (Bet - are stretch'd out,
ex - toll'd. Sing thy vir - tues man . i - fold (Bet - ter than re -

both we've are bold— Rage of both is un - con - troll'd— Both (Bet - are stretch'd out,
ex - toll'd. Sing thy vir - tues man . i - fold (Bet - ter than re -

both we've are bold— Rage of both is un - con - troll'd— Both (Bet - are stretch'd out,
ex - toll'd. Sing thy vir - tues man . i - fold (Bet - ter than re -

both we've are bold— Rage of both is un - con - troll'd— Both (Bet - are stretch'd out,
ex - toll'd. Sing thy vir - tues man . i - fold (Bet - ter than re -

A f

their views, Pri - thee where's the mo - ral? Ding, ding dong, ding dong, dong! Ding Sing
ter is the Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!

stark and cold! Pri - thee where's the mo - ral? Ding, ding dong, ding dong, dong! Ding Sing
fi - ned gold), Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!

stark and cold! Pri - thee where's the mo - ral? Ding, ding dong, ding dong, dong! Ding Sing
fi - ned gold! Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!

stark and cold! Pri - thee where's the mo - ral? Ding, ding dong, ding dong, dong! Ding Sing
fi - ned gold! Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!

sf

Ped. * Ped.

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ding dong, ding dong, dong! . . . There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
 sing song, sing song, song! . . . Sword or pis - tol nei - ther u - ses Play - ing card he light - ly

ac - tion Is des - cribed as "sat - is - fac - tion." Ha ! ha ! ha ! ha ! sat - is - fac -
 choos - es, And the los - er sim - ply los - es. Ha ! ha ! ha ! ha ! sim - ply los -

ac - tion Is des - cribed as "sat - is - fac - tion." Ha ! ha ! ha ! ha ! sat - is - fac -
 choos - es, And the los - er sim - ply los - es. Ha ! ha ! ha ! ha ! sim - ply los -

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ac - tion Is des - cribed as "sat - is - fac - tion." Ha ! ha ! ha ! ha ! sat - is - fac -
 choos - es, And the los - er sim - ply los - es. Ha ! ha ! ha ! ha ! sim - ply los -

tion ! Ding, ding dong, ding dong, dong, . . . Ding, ding dong, ding dong, dong. . . .
 es ! Sing, sing song, sing song, song, . . . Sing, sing song, sing song, song, . . .

tion ! Ding, ding dong, ding dong, dong, . . . Ding, ding dong, ding dong, dong. . . .
 es ! Sing, sing song, sing song, song, . . . Sing, sing song, sing song, song, . . .

tion ! Ding dong, ding dong, Ding dong, ding dong.
 es ! Sing song, sing song, Sing song, sing song.

sf

tion ! Ding : : : : dong ! song ! : : : :
 es ! Sing : : : : song ! : : : :

sf

tion ! Ding : : : : dong ! song ! : : : :
 es ! Sing : : : : song ! : : : :

Ped. * Ped. *

B

Each is laid in church-yard mould— Strange the viewssome peo - ple hold ! } Strange the views . . . some peo - ple
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

Each is laid in church-yard mould— Strange the viewssome peo - ple hold ! } Strange the views,
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

Each is laid in church-yard mould— Strange the viewssome peo - ple hold ! } Strange the views,
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

Each is laid in church-yard mould— Strange the viewssome peo - ple hold ! } Strange the views,
 If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old ! }

poco rit.

cres. f

a tempo.

hold ! Strange, strange, Oh, strange the views.
a tempo. *ad lib.* *ad lib.* *dim.* *1st time.*

Strange the views some peo - ple hold ! Strange, Oh, strang. the views.
a tempo. *ad lib.* *ad lib.* *dim.*

Strange the views some peo - ple hold ! Strange,
a tempo. *ad lib.* *ad lib.* *dim.* Oh, strange the views.

Strange the views some peo - ple hold ! Strange,
a tempo. *ad lib.* *ad lib.* *dim.* Oh, strange the views.

Strange the views some peo - ple hold ! Strange,
a tempo. *ad lib.* *ad lib.* *dim.* Oh, strange the views.

Strange the views some peo - ple hold ! Strange,
a tempo. *colla voce.* *colla voce.* *colla voce.*

No. 8. QUINTET—(Julia, Lisa, Ernest, Notary, & Ludwig).

Allegro vivace.

PIANO.

NOTARY. *Con brio.*

1. Now take a card and gai - ly sing How little you care for For-tune's rubs—
2. Now take a card with heart of grace—(What-ever our fate, let's play our parts)

JULIA.

1. A King! . . . He's drawn : : : a
2. An Ace! . . . He's drawn : : : an

LISA.

1. A King! . . . He's drawn : : : a
2. An Ace! . . . He's drawn : : : an

ERNEST.

1. Hur-rah, hur - rah! — I've drawn a King!
2. An Ace! . . . I've drawn : : : a

NOTARY.

A King! . . . He's drawn : : : a
An Ace! . . . He's drawn : : : an

LUDWIG.

2. Hur-rah, hur - rah! — I've drawn an Ace!
1. A King! . . . He's drawn : : : a
I've drawn : : : an

Ped. *

p

King! Sing Hearts and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! How strange a Ace! Sing Clubs and Dia-monds, Spades and Clubs! Hearts! He's drawn an Hearts! He's drawn an Hearts! He's drawn an Hearts! He's drawn an Hearts!

f

thing! He's drawn a King! An ex-cell'nt card—his chance it aids!
Ace! Ob-serve his face—Such rare good for-tune falls to few!

thing! He's drawn a King! An ex-cell'nt card—his chance it aids!
Ace! Ob-serve his face—Such rare good for-tune falls to few!

thing! I've drawn a King! An ex-cell'nt card—my chance it aids!
Ace! Ob-serve his face—Such rare good for-tune falls to few!

thing! He's drawn a King! An ex-cell'nt card—his chance it aids!
Ace! Ob-serve his face—Such rare good for-tune falls to few!

He's drawn a King!
I've drawn an Ace!

His chance it aids!
Good for-tune too!

A musical score for a solo voice and piano. The vocal part consists of five staves of lyrics: "Sing Di-a-monds, Hearts, and Spades, and Clubs— Di-a-monds, Hearts, and Clubs, and" (repeated four times). Each staff begins with a dynamic instruction: "mf" (mezzo-forte) for the first, second, and fourth staves; and "mf" (mezzo-forte) for the third and fifth staves. The piano accompaniment is provided by a basso continuo (BC) part, which includes a bass staff and a harmonic staff. The BC part features sustained notes and chords, with a dynamic instruction "mf" at the beginning of the fifth staff.

A musical score for a single instrument, likely a piano, featuring four staves of music. The music is in common time and consists of a repeating melody. The lyrics "Spades! Sing Hearts and Diamonds, Spades and Clubs—Sing Diamonds, Hearts, and Clubs, and Spades! Sing Hearts and Diamonds," are repeated four times across the staves. The first three staves begin with a dynamic of forte (f), while the fourth staff begins with a dynamic of piano (p). The music is written in a treble clef for the first three staves and a bass clef for the fourth staff.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two measures. In the first measure, the top voice has eighth-note pairs followed by sixteenth-note pairs, and the bottom voice has sustained notes. A dynamic marking 'f' is placed above the top staff. In the second measure, the top voice has eighth-note pairs followed by sixteenth-note pairs, and the bottom voice has sustained notes. A dynamic marking 'Ped.' is placed below the bottom staff. The score is published by Chappell & Co.

Spades and Clubs—Sing Hearts and Spades !

Spades and Clubs—Sing Hearts and Spades !

Spades and Clubs—Sing Hearts and Spades !

Spades and Clubs—Sing Hearts and Spades !

Spades and Clubs—Sing Hearts and Spades !

M

NOTARY. *Con brio.*

That both these maids may keep their troth, And nev - er mis - for - tune them be -

p

He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll
 He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll
 He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll
 - fall, I'll hold 'em as trus - tee for both—
 He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll

hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and
 hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and
 hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and
 Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and
 hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and

all ! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus-to-dy
 all ! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus-to-dy
 all ! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus-to-dy
 all ! By joint de - cree As their trus - tee This No - tary they will now in - stal. In cus-to-dy
 all ! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus-to-dy

cres.

f 3

dim . . . in . . . uendo.

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -
 dim . . . in . . . uendo.

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -
 dim . . . in . . . uendo.

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -
 dim . . . in . . . uendo.

let me keep their hearts. By joint de - cree As their trus - tee, As their trus - tee This No - tary they will now in -
 dim . . . in . . . uendo.

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -
 dim . . . in . . . uendo.

P Marcato.

p
stal ! Sing Di - a-monds, Hearts, and
p
stal ! Sing Di - a-monds, Hearts, and
p f
s'tal ! As our trus - tee. Sing Di - a-monds, Hearts, and
p
stal ! Sing Di - a-monds, Hearts, and
p f
stal ! As our trus - tee. Sing Di - a-monds, Hearts, and
p dim.
Ped. *
p

Spades, and Clubs ! Di - a-monds, Hearts, and Clubs, and Spades! Sing Hearts and Dia - monds,
Spades, and Clubs ! Di - a-monds, Hearts, and Clubs, and Spades! Sing Hearts and Dia - monds,
Spades, and Clubs ! Di - a-monds, Hearts, and Clubs, and Spades! Sing Hearts and Dia - monds,
Spades, and Clubs ! Di - a-monds, Hearts, and Clubs, and Spades! Sing Hearts and Dia - monds,
Spades, and Clubs ! Di - a-monds, Hearts, and Clubs, and Spades! Sing Hearts and Dia - monds,

f
Ped.

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

Spades and Clubs, Sing Dia - monds, Hearts, and Clubs, and Spades ! Sing Hearts and Dia - monds, Spades and all ! Sing

* Ped. *

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

Di-a-monds, Hearts and all ! Hearts . . . and all ! . . .

* Ped. *

Chappell & Co.

No. 9.

ENTRANCE of Chamberlains & Grand Duke.

Andante allegretto.

PIANO.

The score consists of three staves for piano. The top staff (treble clef) starts with a rest followed by a dynamic *p*. The middle staff (bass clef) has a continuous eighth-note pattern. The bottom staff (treble clef) has a continuous eighth-note pattern. The music continues with similar patterns across the staves, with a dynamic *f* at the end of the section.

Ped.

*

Allegro moderato.

4 TENORS.

The good Grand Duke of Pfen-nig Halb - pfen - nig, Tho' in his own o - pi - nion

3 BASSES.

The good Grand Duke of Pfen-nig Halb - pfen - nig, Tho' in his own o - pi - nion

The vocal score features four tenor parts and three bass parts. The tenor parts sing in unison, while the bass parts provide harmonic support. The bass parts are marked with a dynamic *meno f*. Pedal points are indicated with the text "Ped." and an asterisk (*) at the end of each line.



ve-ry, ve-ry big, In point of fact he's no-thing but a mis - er - a - ble pig, Is the good Grand Duke of Pfen-nig

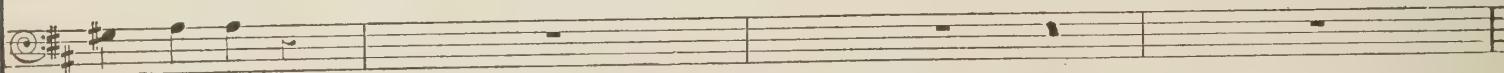
ve-ry, ve-ry big, In point of fact he's no-thing but a mis - er - a - ble pig, Is the good Grand Duke of Pfen-nig

Ped.

*



Halb - pfen - nig !



Halb - pfen - nig !

p.



Though quite con - temp - ti - ble, as ev - 'ry one a - grees, We must dis - sem - ble if we



Though quite con - temp - ti - ble, as ev - 'rv one a - grees, We must dis - sem - ble if we

cres.

want our bread and cheese, So hail him in a cho - rus, with en - thu - si - a - sm big, The good Grand Duke of Pfen-nig

cres.

want our bread and cheese, So hail him in a cho - rus, with en - thu - si - a - sm big, The good Grand Duke of Pfen-nig

cres.

Ped. * Ped. * Ped. *

Halb - pfen - nig ! The good, . . . the good Grand Duke of Pfen - nig Halb . . . pfen .

Halb - pfen - nig ! The good, . . . the good Grand Duke of Pfen - nig Halb . . . pfen .

f

Ped. * Ped. *

nig !

nig !

Ped. *

(No. 9a.)

SONG—(Grand Duke).

GRAND DUKE.

I. A pat - tern to pro-fes - sors of mon - ar - chi - cal au - to - no - my, I
 weigh out tea and su - gar with pre - ci - sion ma - the-ma - ti - cal - In -

f

don't in-dulge in lev - i - ty or com - pro-mis - ing bon - ho - mie, But dig - ni - fied for - mal - i - ty, Con -
 stead of beer, A pen - ny each-my or - ders are em-phat - i - cal - (Ex - tra - va-gance un-par - don - a - ble,

- sis - tent with e - co - no - my, A - bove all o - ther vir - tues I par - tic - u - lar - ly prize. I
 a - ny - more than that I call), But, on the o - ther hand, my Du - cal dig - ni - ty to keep - All

nev - er join in mer - ri-ment - I don't see joke or jape a - ny - I nev - er to - ler - ate fa - mi - li -
 Court - ly ce - re - mo - ni - al - to put it com - pre-hen - sive - ly - I ri - gid - ly in - sist up - on (but

a - ri - ty in shape a - ny— This, joined with an ex - tra - va - gant re - spect for tup - pence ha' - pen - ny, A
 not, I hope, of - sen - sive - ly) When - ev - er ce - re-mo - ni-al can be prac - tised in - ex - pen - sive - ly— And,

key - note to my cha - rac - ter suf - fi - cient - ly sup - plies. Ob - serve. My
 when you come to think of it, it's real - ly ve - ry cheap! Ob - serve. My

snuff - box ! hand - ker-chief ! dolce.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

That in - ci - dent a key-note to my cha - rac - ter sup - plies.
 It's state - ly and im - pres - sive, and it's real - ly ve - ry

1st time. 2nd time.

2. I cheap !

f f

Ped. * Ped. *

20,079. Chappell & Co.

No. 10.

DUET—(Baroness & Grand Duke).

Allegretto comodo.

BARONESS.

PIANO.

As o'er our pen - ny roll we sing, It is not re - pre - hen - sive To

think what joys our wealth would bring Were we dis-pos'd to do the thing Up - on a scale ex - ten - sive. There's

rich mock-tur - tle— thick and clear— You are an o - pen - hand-ed dear !

GRAND DUKE.

Per - haps we'll have it once a year ! Tho'

No doubt it is ex - pen - sive. How fleet - ing are the glut - ton's

A

mind you, it's ex - pen - sive. How fleet - ing are the glut - ton's

joys! . . . With fish and fowl he light - ly toys, . . .

joys! . . . With fish and fowl he light - ly toys, . . . And

As two - and - six?

pays for such ex - pen - sive tricks Some - times as much as two - and - six ! As

B

Some - times as much as two - and - six ! It

two - and - six. Some - times as much as two - and - six !

gives him no ad - van - tage, mind— For you and he have on - ly

Ped. * Ped. * Ped. * Ped. * Ped. *

dined And you re - main, when once it's down, A bet - ter man by half - a - crown!

By

Ped. * Fed. *

By half - a - crown. Yes, two - and - six is half - a -
half - a - crown? Yes, two - and - six is half - a -

crown. . . Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down
crown. . . Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

der - ry, For to laugh and to sing No ex - tra - va - gance bring—It's a joy e - co - no - mi - cal,
der - ry, For to laugh and to sing No ex - tra - va - gance bring—It's a joy e - co - no - mi - cal,

ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down
 ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

der - ry, For to laugh and to sing No ex - tra - va - gance bring-It's a joy e - co - no - mi - cal,
 der - ry, For to laugh and to sing No ex - tra - va - gance bring-It's a joy e - co - no - mi - cal,

ve - ry!

2. Al - though, as you're of

ve - ry!

course a - ware (I nev - er tried to hide it), I moist - en my in . si - pid fare With wa - ter-which I

can't a - bear— This pleas - ing fact our souls will cheer, With fif - ty thou - sand

Nor I— I can't a - bide it.

pounds a year We could in - dulge in ta - ble beer ! We could—I've tried it !

Get out ! Yes, yes, of course you've

Oh, he who has an in - come clear . . . Of fif - ty

tried it ! Oh, he who has an in - come clear . . . Of fif - ty

thou - sand pounds a year . . . Can pur - chase all his fan - cy loves— Con - spi - cuous hats—

thou - sand pounds a year . . . Two .

20,079. Chappell & Co.

Two-shil-ling gloves?

Yes, think of that, two -

- shil-ling gloves-

Two-shilling gloves-

Yes, think of that, two -

- shil-ling gloves!

Cheap shoes and ties of gau-dy hue,

And

- shil-ling gloves!

Ped. * Ped. * Ped. * Ped. *

Wa-ter-bu-ry watch-es, too-

And think that he could buy the lot Were

Ped. * Ped. * Ped. *

Ped. *

he a don-key-

Oh no, he's *not!*

That

Which he's *not!*Oh no, he's *not!*

That

kind of don-key he is not! . . . Then let us be mo - dest - ly mer - ry, And re -
 kind of don-key he is not! . . . Then let us be mo - dest - ly mer - ry, And re -
 joice with a der - ry down der - ry. For to laugh and to sing Is a ra - tion - al thing—It's a
 joice with a der - ry down der - ry. For to laugh and to sing Is a ra - tion - al thing—It's a
 joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re -
 joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re -
 joice with a der - ry down der - ry, For to laugh and to sing is a ra - tion - al thing—It's a
 joice with a der - ry down der - ry, For to laugh and to sing is a ra - tion - al thing—It's a

joy e - co - no - mi - cal, ve - ry!

joy e - co - no - mi - cal, ve - ry!

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Chappell & Co.

No. 11.

SONG—(Grand Duke).

Allegretto doloroso.

GRAND DUKE.

PIANO.

When you

find you're a bro - ken-down crit - ter Who is all in a trim - mle and twit - ter, With your pa - late un - pleas - ant - ly

bit - ter, As if you'd just bit - ten a pill— When your legs are as thin as di - vi - ders, And you're

Ped. *

plagu'd with un - ru - ly "in - si-ders," And your spine is all creep - y with spi - ders, And you're high-ly gam - boge in the

Ped. *

(Almost spoken.)

gill— Creep - y! Creep - y! When you've got 'a bee - hive in your
 Ped. *

head, And a sew - ing - ma-chine in each ear, And you feel that you've eat - en your bed, And you've got a bad
 head-ache, a head-ache down here— . . .

When such facts are a - bout, And those
 head-ache, a head-ache down here— . . .

symp-toms you find In your bo - dy or . . . crown, It's a sha - dy look out—You may make up your mind That you'd

bet-ter lie down— Go at once, go at once and lie down!

When your lips are all smear-y like tal-low, And your

The musical score consists of two staves. The top staff is for the voice, starting with a rest followed by eighth-note patterns. The bottom staff is for the piano, featuring eighth-note chords. The key signature is B-flat major (two flats), and the time signature is common time.

tongue is de - cid - ed - ly yal - low, With a pint of warin oil in your swal-low, And a pound of tin-tacks in your

The musical score continues with two staves. The top staff shows eighth-note patterns for the voice, and the bottom staff shows eighth-note chords for the piano. The lyrics describe the tongue being "de-cid-ed-ly yal-low" and having "a pint of warin oil in your swal-low".

chest— When you're downin the mouth with the va-pours, And all o - ver your Mor-ris wall - pa - pers Black

D

The musical score continues with two staves. The top staff shows eighth-note patterns for the voice, and the bottom staff shows eighth-note chords for the piano. The lyrics mention the chest being "downin the mouth with the va-pours" and the walls being covered in "Mor-ris wall - pa - pers Black". The letter "D" is written above the vocal line.

- bee-tles are cut - ting their ca - pers, And craw - ly thingsnev - er at rest— Craw - ly things !

pp un poco rit.

The musical score continues with two staves. The top staff shows eighth-note patterns for the voice, and the bottom staff shows eighth-note chords for the piano. The lyrics mention beetles cutting their caps and crawling things never resting. The dynamic "pp un poco rit." is indicated.

Crawl - y things ! When you doubt if your head is your own, And you jump when an o - pen door

p a tempo.

E

The musical score continues with two staves. The top staff shows eighth-note patterns for the voice, and the bottom staff shows eighth-note chords for the piano. The lyrics mention crawling things, jumping at open doors, and a tempo change indicated by "p a tempo.". The letter "E" is written above the vocal line.

slams— Then you've got to a state, to a state which is known To the me - di cal world as "Jim - jams."

If such symp-toms you find In your bo - dy or head They're not ea - sy to

F

quell— You may make up your mind you are bet - ter in bed, For you're not at all well, No, you're

not at all well, not at all well !

rall.

Ped. * Ped. * Ped. * Ped. *

No. 12.

FINALE.

Allegro vivace ed agitato.

GRAND DUKE.

PIANO.

LUDWIG.

hi - ther, all you peo - ple—When you hear the fear - ful news, All the pret - ty wo - men weep - 'll, Men will

GRAND DUKE.

BOTH.

shi - ver in their shoes. And they'll all cry "Lord, de - fend us!" When they learn the fact tre - men - dous That to

LUDWIG.

LUDWIG. GRAND DUKE. LUDWIG.

give this man his gru - el In a Sta - tu - to - ry Du - el— This ple - bei - an man of shod - dy— This con -

BOTH.

temp - ti - ble no - bo - dy— Your Grand Duke does not re fuse !

A

CHORUS. WOMEN.

With fal - t'ring feet, And our

MEN.

With fal - t'ring feet, And our

dim.

p

mus - cles in a qui - ver, Our fate we meet With our feel - ings all un-strung ! If our
 mus - cles in a qui - ver, Our fate we meet With our feel - ings all un-strung ! If our

1st.

plot com - plete He has man - ag'd to dis - ki - ver, There is no re - treat— There is
 plot com - plete He has man - ag'd to dis - ki - ver, There is no re - treat—

no re - treat— We shall cer - tain - ly be hung ! tain - ly be
 no re - treat— We shall cer - tain - ly be hung ! tain - ly be

sf

Ped. B^{\flat} * D^{\sharp}

GRAND DUKE.

hung ! Now you be - gin and pitch it strong—walk

hung !

LUDWIG.

in - to me a - bu - sive - ly— I've sev - 'ral e - pi - thets that I've re-serv'd for

GRAND DUKE.

No,

you ex - clusive - ly. A choice se - lec - tion I have here when you are rea - dy to be - gin.

you be - gin— No, you be - gin— No, you be - gin!
 No, you be - gin— No, you be - gin! No, you be - gin!
 CHORUS. WOMEN. *p*
 Has it happ'd as we ex -
 MEN. *p* Has it happ'd as we ex -

B Allegro Vivace.

- pect - ed? Is our lit - tle plot de - tect - ed?
 - pect - ed? Is our lit - tle plot de - tect - ed?

GRAND DUKE.

Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry! Rack him with ar - til - le - ry!
 (L.) Tall snobs, small snobs, rich snobs and need - y ones! (G.D.) Whom are you al-lud-ing to? (L.) Where are you in - tru - ding to?

LUDWIG.

Long swords, short swords, tough swords and brit - tle ones! Fright him in - to fits! Blow him in - to bits! You
 (G.D.) Fat snobs, thin snobs, swell snobs and seed - y ones! (L.) I ra - ther think you err. To whom do you re - fer? To

LUDWIG.

GRAND DUKE.

LUDWIG.

GRAND DUKE.

LUDWIG.

GRAND DUKE.

muff, sir ! You lout, sir ! E - nough, sir ! Get out, sir ! A hit, sir ! Take that, sir ! It's
 you, sir ! To me, sir ? I do, sir ! We'll see, sir ! I jeer, sir ! Gri - mace, sir ! (L.) Look

cres.

LUDWIG.

BOTH.

tit, sir ! For tat, sir ! It's tit, sir ! For tat, sir ! It's tit, sir ! For tat, sir ! It's
 here, sir — A fact, sir !

CHORUS.

f WOMEN

1. When two dought-y he - roes thun - der, All the world is - lost in won - der; When such men their
 2. When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

MEN.

1. When two dought-y he - roes thun - der, All the world is - lost in won - der; Aw - ful,
 2. When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

1st time.

tem - per lose, Aw - ful are the words they use !

aw - ful, aw - ful! are the words they use !

C
2nd time.
CHORUS.

When two he - roes, once pa - ci - fic, Quar - rel,

When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic! When two he - roes

ter - - ri - - - - fic!

the ef - - - - - effect's ter - - - - - ric! The ef - effect's ter -

quar - rel, quar - rel, The ef - effect's ter - - - - - ric! The ef - effect's ter -

D GRAND DUKE.

- ri - fic! The ef - effect's ter - ri - fic! He has in - sult - ed me,

LUDWIG.

- ri - fic! The ef - effect's ter - ri - fic! He has in -

Ped.

and, in a breath, This day we fight a du - el to the death !
 - sult - ed me, and, in a breath, This day we fight a du - el to the death !

Ped. * Ped. * Ped.

NOTARY.

You mean, of course, by du - el (*ver-bum sat.*), A Sta - tu - to - ry Du - el.

Moderato.

CHORUS. WOMEN. NOTARY.

What is that? Ac - cord - ing to es-tab - lish'd le - gal u - ses, A
 MEN.

What is that?

card a-piece each bold dis - pu - tant choos - es - Dead as a door-nail is the dog who los - es - The

p

CHORUS. WOMEN.

win - ner steps in - to the dead man's shoes-es! Dead as a door-nail is the dog who los - es— The
MEN.
Dead as a door-nail is the dog who los - es— The

Ped. * Ped. * Ped. * Ped. *

E
LUDWIG.

GRAND DUKE. BOTH.

win - ner steps in - to the dead man's shoes-es! A - greed ! A - greed ! A - greed !
CHORUS, unis.
win - ner steps in - to the dead man's shoes-es! A - greed !
Più vivo.

GRAND DUKE.

LUDWIG.

GRAND DUKE.

LUDWIG.

Come, come, the pack ! Be-hold it here ! I'm on the rack ! I quake with fear !
RECIT. *a tempo.* RECIT. *a tempo.*

GRAND DUKE.

LUDWIG.

First draw to me ! If that's the case— Be-hold the king ! Behold the

f

20,079.

CHORUS. WOMEN.

ace ! Hur - rah, hur - rah ! Our Lud - wig's won, And wick - ed Ru - dolf's course is
 MEN.
 Hur - rah, hur - rah ! Our Lud - wig's won, And wick - ed Ru - dolf's course is

Molto vivace.

f

Unis.

run - So Lud - wig will as Grand Duke reign Till Ru - dolf comes to
 run - So Lud - wig will as Grand Duke reign, Till Ru - dolf comes to life a -
 Ped. * Ped. * Ped. * Ped. *

GRAND DUKE.

life a - gain, Till Ru - dolf comes to life a - gain - Which will oc - cur to -
 - gain, Till Ru - dolf comes to life a - gain -
 Ped. *

6
 - mor - row ! Yes, yes. I'll come to life to - mor - row !
 6
 p
 6
 6

Andante non troppo lento.

1st GIRL.

My Lord Grand Duke, fare - well! . . . A pleas - ant jour - ney,

LISA.

ve - ry, To your con - ve - nient cell In yon - der ce - - me - te - ry! Though

mal - con - tents a - buse . . you, We're much dis - tress'd to lose . . you! You were, when you were

2nd GIRL.

liv - ing So lib - 'ral, so for - giv - ing! So mer - ci - ful, so gen - - tle!— So

B 3rd GIRL.

high - ly or - na - ment - al! And now that you've de - part - ed, You leave us bro - ken -

Ped. * Ped. * Ped.

1st GIRL.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -
LISA.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -
2nd GIRL.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -
3rd GIRL.

heart-ed!

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -

1st SOPRANO & 1st GIRL.

heart-ed!

Yes, tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!

2nd SOPRANO & LISA.

heart-ed!

Yes, tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!

1st CONTRALTO & 2nd GIRL.

FULL CHORUS.

LISA & 1st GIRL with Sop.

heart-ed!

Yes, tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!

2nd CONTRALTO & 3rd GIRL.

We're

heart-ed!

Yes, tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!

2nd & 3rd GIRL with CONT.

We're

Ped.

*

tru - ly bro - ken - heart - ed, Tru - ly, tru - ly bro - ken - heart - We're tru - ly
 tru - ly bro - ken - heart - ed, Tru - ly, tru - ly bro - ken - heart - We're tru - ly

pi - ty that your pow'rs Are li - mit-ed to four-and-twen-ty hours !

No

rall.

mat - ter, tho' the time will quickly run, In hours twen - ty-four much may be done !

colla voce.

(No. 12a.)

SONG—(Ludwig) with Chorus.

LUDWIG.

Allegro con brio.

1. Oh, a
2. For

p

mon - arch who boasts in - tel - lect - u - al gra - ces Can do, if he likes, a good deal in a day— Can in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to mor - row will die— The

put all his friends in con - spi - cu - ous pla - ces, With plen - ty to eat and with no - thing to pay!
 Duke will re - vive, and you'll cer - tain - ly rue it—He'll give you "what for" and he'll let you know why!

You'll tell me, no doubt, with un - plea-sant gri - ma - ces, To - mor-row, de-priv'd of your
 But in twen-ty-four hours there's time to re - new it—With a cen - tu - ry's life I've the

rib - bons and la - ces, You'll get your dis - mis - sal—with ve - ry long fa - ces—But wait! on that to - pic I've
 right to im - bue it— It's ea - sy to do—and, by Jin - go, I'll do it! It's done! Till I per - ish your

H

CHORUS. WOMEN.

some-thing to say! I've some-thing to say— I've some-thing to say! He's some-thing, he's some-thing, he's
 mon-arch am I! Your mon - arch am I— Your mon - arch am I! Our mon - arch, our mon - arch, our
 MEN.

He's some-thing, he's some-thing, he's
 Our mon - arch, our mon - arch, our

8ves. ad lib.

some-thing, he's some-thing to say!
mon - arch, our mon - arch is he!

Oh, our rule shall be mer - ry— I'm
Though I do not pre - tend to be

some-thing, he's some-thing to say!
mon - arch, our mon arch is he!

p

not an as - ce - tic—And while the sun shines we will get up our hay— } By a push - ing young mon - arch, of
ve - ry pro - phet - ic, I fan - cy I know what you're go - ing to say— }

CHORUS.
WOMEN.

turn en - er - get - ic, A ve - ry great deal may be done in a day!

1. Oh, : : his
2. Oh, : : it's

MEN.

1. Oh, : : his
2. Oh, : : it's

f

rule will be mer - ry—He's not an as - cet - ic— And while the sun shines we will get up our hay—By a
sim - ply un - can - ny, His pow - er pro - phet - ic, It's per - fect - ly right—we were go - ing to say—By a

rule will be mer - ry—He's not an as - cet - ic— And while the sun shines we will get up our hay—By a
sim - ply un - can - ny, His pow - er pro - phet - ic— It's per - fect - ly right we were go - ing to say—By a

push - ing young mon - arch of turn e - ner - get - ic, A ve - ry great deal may be done in a day!

push - ing young mon - arch of turn e - ner - get - ic, A ve - ry great deal may be done in a day!

LUDWIG. *Andante.*

This ve - ry af ter - noon - at two (a - bout) — The

Court ap-point - ments will be giv - en out To each and all (for that was the con - di - tion) Ac -

CHORUS. WOMEN. JULIA. CHORUS. JULIA.
- cord-ing to pro-fes-sion-al po-si-tion ! Hur - rah ! hur - rah ! Oh, Heav'n ! What's the mat-ter ? Ac .

MEN.

Hur - rah ! hur - rah !

What's the mat-ter ?

CHORUS. WOMEN.

JULIA.

- cord-ing to pro-fes-sion-al po-si-tion?

Then

f MEN.

Ac-cord-ing to pro-fes-sion-al po-si-tion!

Ac-cord-ing to pro-fes-sion-al po-si-tion!

(No. 12b.)

SONG—(Julia) with Chorus.

CHORUS.

Andante (l'istesso tempo).

hor - ror! hor - ror! hor - ror! hor - ror! Why, what's the matter? What's the

matter? What's the matter? What's the matter?

Why, what's the matter? What's the

matter? What's the matter? What's the matter?

Ped.

JULIA.

Ah, pi - ty me, my com-rades true, Who love, as well I know you do, This

WOMEN. Unis.

gen - tle child, To me so fond - ly dear ! What's the

MEN.

Why, what's the mat-ter?

JULIA.

mat-ter? Our sis - ter - love so true and deep From many an eye un - used to weep . . .

CHORUS.

WOMEN.

. . . Hath oft be - guiled . . . The coy, re - luc - tant tear ! What's the

MEN.

Why, what's the mat-ter?

JULIA.

M.

mat-ter? Each sym - pa - thet - ic heart 'twill bruise When you have heard the fright - ful

CHORUS.

news . . . (O will it not?) That I must now im - part !

What's the mat-ter?

What's the

Why, what's the matter ?

JULIA.

mat - ter? Her - love for him is all in all! Ah, curs - ed fate! that it should

fall Unto my lot To break... to break my dar - ling's heart! . . .

CHORUS.

N

LUDWIG.

JULIA.

What's the matter?

What means our Ju - lia by these fate - fullooks? Ah, curs - ed

Well, what's the matter?

Ped.

* Ped.

*

fate!
LUDWIG.

Ah, curs - ed fate!

Ah, curs - ed fate!

Please do not keep us all on ten - ter hooks— Now, what's the matter? What's the

CHORUS.

What's the matter?

What's the matter?

Un poco più vivo. JULIA.

mat-ter?

Our du ty, if we're wise, we nev - er shun.

This

What's the matter?

What's the matter?

Ped.

*

Spar-tan rule ap - plies To ev - 'ry one.

In thea-tres, as in life,

Each has her line—

This part—the Grand Duke's wife

(Oh a - gon-y !) is mine !

CHORUS.

Well, what's the mat-ter?

Well, what's the mat-ter?

O Vivace.

Ped.

CHORUS.

JULIA.

Oh ! that's the mat - ter, that's the mat - ter, is it?

A max-im new I do not

Oh ! that's the mat - ter, that's the mat - ter, is it?

Ped.

*

start— The ca - nons of dra - ma - tic art De-cree that this re - pul - sive part (The Grand Duke's wife)

Is

Ped.

* Ped.

* Ped.

*

Moderato.

LISA.

LUDWIG.

mine !

Can this be so ?

I do not know— But time will show If this be

(No. 12c.)

DUET—(Julia & Lisa) with Chorus.

CHORUS. WOMEN.

P Allegretto grazioso.

LISA.

so. Time will show If this be so.

Oh, lis - ten to

MEN.

Time will show If this be so.

me, dear— I love him on - ly, dar - ling ! Re - mem - ber, oh, my pet, On him my heart is
 set ! This kind - ness do me, dear— Nor leave me lone - ly, dar - ling ! Be mer - ci - ful, my
 pet, ... On him my love is... set ! Now don't be fool-ish dear—
 You could-n't play it, dar-ling ! It's "leading bus'ness," pet, And you're but a sou-brette.
 So don't be mul-ish, dear— Al - tho' I say it, dar-ling, It's not your

line, my pet— I play that part, you bet! I play it—
 dim.
 R
 NOTARY.
 I play that part, you bet! you bet! you bet! The la - dy's
 right, The la - dy's right. Tho' Ju - lia's en - gage - ment Was for the stage meant— It
 Ped.
 cer - tain - ly frees Lud - wig from his Con - nu - bi - al pro-mise. Tho mar-riage con-tracts—or what- e'er you call 'em—
 Ped.
 CHORUS. f
 Are ve - ry so-lemn, Dra - mat - ic contracts (which you all a - dore so) Are ev - en more so! That's ve - ry true! Though
 That's ve - ry true! Though
 Ped.
 f

mar-riage con-tracts are ve - ry sol-emn, Dra - ma - tic con tracts are ev - en more so!

mar-riage con-tracts are ve - ry sol-emn, Dra - ma - tic con -tracts are ev - en more so!

(No. 12d.)

SONG—(Lisa) with Chorus.

LISA.

The die is cast— my hopes . . . have

p ral.

per - ish'd ! Fare-well, O past, . . . Too bright to last, Yet fond ly

che - rish'd ! My hope has fled, . . . my life is dead, . . . Its

doom, . . . its doom is spo - - - ken ! . . . My day . . . is

(Exit Lisa.)

LUDWIG.
Poor child!

f p

Ped.

JULIA. (*Spoken*).
Where will she go? What will she do? That is - n't in your part, you know.

LUDWIG.
Quite true!

De - pres-sing to - pics we'll not touch up - on - Let us be - gin as we are go - ing on! For

Ped. * Ped. *

(No. 12e.)

SOLO—(Ludwig) & Chorus.

Allegro vivace.
LUDWIG.

this will be a jol - ly Court, for lit - tle and for big!

CHORUS. WOMEN.

From

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

MEN.

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

CHORUS.

LUDWIG.

more to night our lives shall be as mer-ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig! All
 Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

state and cer - e - mo - ny we'll e - ter-nal - ly a - bol-ish—We don't mean to in - sist up - on un - ne-ces - sa - ry pol-ish—And

CHORUS. LUDWIG.
 on the whole, I ra-ther think you'll find our rule tol - lol - ish! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig! The
 Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

jol - ly, jol - ly jinks, The jol - ly, jol - ly jinks, The
 The jol - ly, jol - ly jinks, The jol - ly, jol - ly jinks, The
 The jol - ly, jol - ly jinks, The jol - ly, jol - ly jinks, The
 f p f
 Ped. * Ped. * Ped. * Ped. *

jol - ly, jol - ly jinks ! For
jol - ly, jol - ly jinks ! For
jol - ly, jol - ly jinks ! For

p

Ped.

this will be a jol - ly Court, for lit - tle and for big ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !
this will be a jol - ly Court, for lit - tle and for big ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! From
this will be a jol - ly Court, for lit - tle and for big ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! From

f

p

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !

morn to night our life shall be as mer - ry as a grig ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !
morn to night our life shall be as ... mer - ry as a grig ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !

f

JULIA.

But stay! Our new made Court with - out a court - ly

dim.

p

coat is— We shall re-quire some Court at - tire, And at a mo-ment's no - tice ! For

clothes of com - mon sort, Your cour-tiers must not gro - vel, Your proud no-blesse should

wear a dress O - ri - gi - nal and no - vel. Now let us guess what kind of dress Would

MEN.

Now let us guess what kind of dress Would

be both neat and no - vel.

be both neat and no - vel.

LUDWIG.

Old A - thens let's ex - hume ! The ne - ces - sa - ry dress - es, Cor -

p

rect and true (and all brand new), The com - pa ny pos - sess - es. Hence - forth our court cos -

Ped. *

tume... Shall live in song and sto - ry, For we'll up - raise the dead old days Of

+ 1 3 Ped. * Ped. * Ped. *

CHORUS. WOMEN.

A - thens in her glo - ry ! Yes, let's up - raise The dead old days Of A - thens in her

MEN.

Yes, let's up - raise The dead old days Of A - thens in her

LUDWIG.

glo - ry ! Hur - rah ! Hur - rah ! Hur - rah ! Hur - rah ! A - greed, a - greed, a - greed ! For

glo - ry ! Hur - rah ! Hur - rah ! Hur - rah ! Hur - rah ! A - greed, a - greed, a - greed !

8va.

this will be a jol - ly Court, for lit - tle and for big ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! From

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !

CHORUS. WOMEN.

morn to-night our life shall be as mer - ry as a grig ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !

CHORUS. MEN.

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig !

W

Sing hey, the jol - ly, jol - ly, jol - ly jinks, Sing hey, .

Sing hey, the jol - ly, jol - ly jinks, the jol - ly, jol - ly jinks, Sing hey, the

... sing hey, sing hey, ... sing

jol - ly, jol - ly jinks, ... Sing hey, ... sing

hey, . . . Sing hey, . . . the jinks, the jol - ly jinks of
 hey, Sing hey, the jol - ly jinks of
 hey, Sing hey, the jol - ly jinks of
 Ped. * Ped. *

Pfen - - - nig Halb - - pfen - nig! The jol - ly, jol - ly
 Pfen - - - nig Halb - - pfen - nig! The jol - ly, jol - ly
 Ped. * Ped. * Ped. *

jinks, the jol - ly, jol - ly jinks, the jol - ly, jol - ly, jol - ly, jol - ly
 jinks, the jol - ly, jol - ly jinks, the jol - ly, jol - ly, jol - ly, jol - ly, jol - ly
 Ped. * Ped.

L'istesso tempo.

jinks!

(d = d before.)

End of First Act.

ACT II.

No. 13.

INTRODUCTION & CHORUS.

Andante maestoso.

PIANO.

Andante maestoso.

PIANO.

f

Ped. *

cres.

f

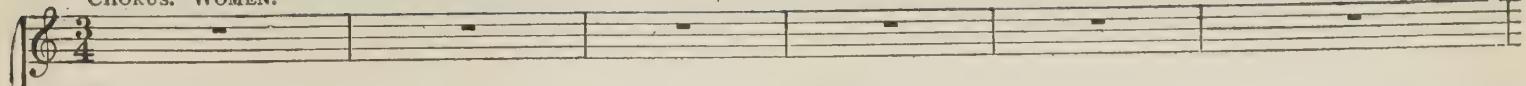
con forza.

Ped. *

Chappell & Co.

Andante.

CHORUS. WOMEN.



MEN.

As be - fore you we de - file, E - loi - a! E - loi - a!.. Pray you, gen - tles, do not

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

smile

If we shout, in clas - sic style, E - loi - a

Lud - wig and his Ju - lia true

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

Wed- ded are each o - ther to—

So we sing, till all is blue,

E - loi - a! E - loi - a!

O .

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

20.079.

CHAPPELL & CO., Ltd., 50, New Bond St., London, W., and Melbourne, Australia.

Chappell & Co.

- po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a!
 O - po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a!

Ped. * Ped. * Ped. * Ped. *

E - loi - a!
 Wreaths of bay and i - vy twine,
 E - loi - a! E -
 Wreaths of bay and i - vy twine,
 E - loi - a! E -

più f
 Ped. * Ped. * Ped. * Ped. Ped. *

- loi - a!
 Fill the bowl with Les - bian wine, . . .
 And to re - vel - ry in -
 - loi - a!
 Fill the bowl with Les - bian wine, . . .
 And to re - vel - ry in -

Ped. * Ped. * Ped. * Ped. *

- cline - E - loi - a!
 For as gai - ly we pass on
 - cline - E - loi - a!
 For as gai - ly we pass on

Ped. * Ped. * Ped. * Ped. *

Pro - ba - bly we shall, a - non, Sing a Di - er - get - i - con- E - loi - a! E - loi - a! V -
 Pro - ba - bly we shall, a - non, Sing a Di - er - get - i - con- E - loi - a! E - loi - a! E -

 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

- loi - a! E - loi - a! O - po-po-nax! O - po-po-nax! O - po-po-nax! E - loi - a! O -
 - loi - a! E - loi - a! O - po-po-nax! O - po-po-nax! O - po-po-nax! E -

 Ped. * Ped. * Ped. * Ped. *

- po-po-nax! O - po-po-nax! O - po-po-nax! E - loi - a! E - loi - a! E - loi - a! . . .
 - loi - a! E - loi - a! E - loi - a! E - loi - a! . . .

ff
 Ped. * Ped. * Ped. Chappell & Co.
 20,079.

No. 14.

RECIT. & SONG (Ludwig)—with Chorus.

Andante.

LUDWIG.

Allegretto.

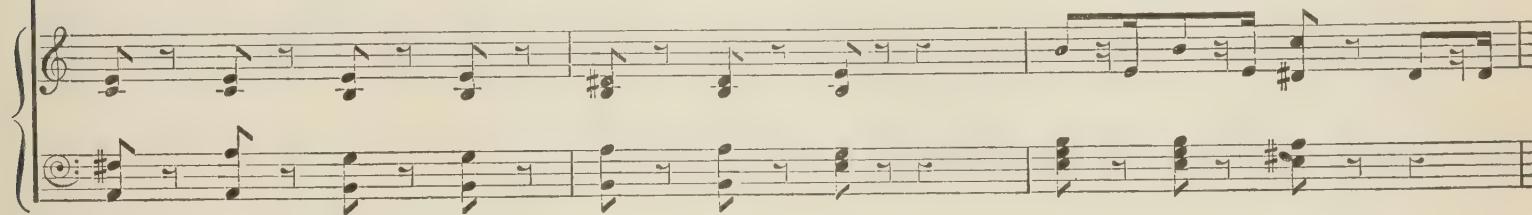
LUDWIG.



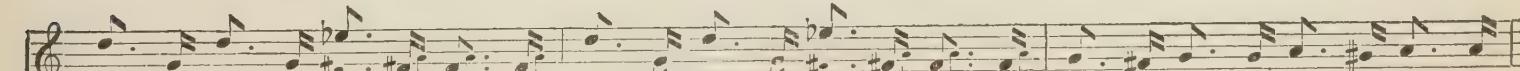
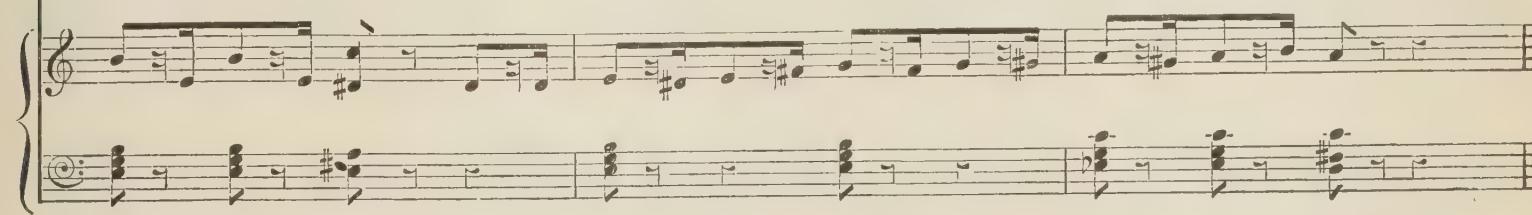
A - then's at its best, For the com - pa - ny pos - sess - es all the ne - ces - sa - ry dress - es And a
top - sy - tur - vy kind), There they'd sat - is - fy their thirst on a re - cher - ché cold *ά - πισ - τον, Which is
ha - bits of our day, And when I come to co - di - fy, their rules I mean to mo - di - fy, Or



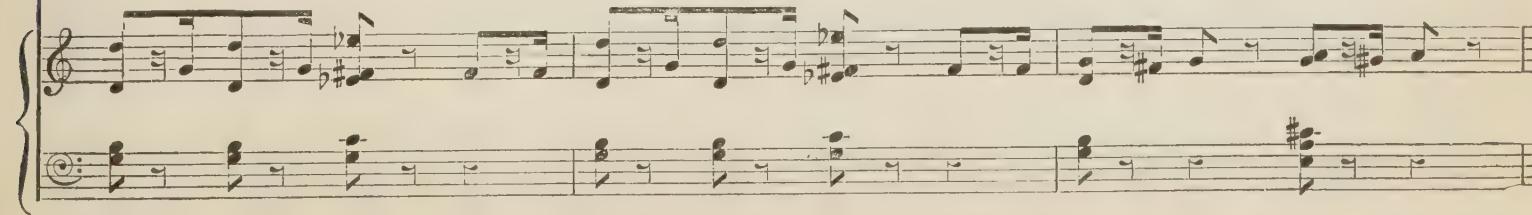
course of qui - et cram - ming will sup - ply us with the rest. We've a choir hy - por - che - ma - tic (that is,
what they call'd their lunch—and so may you, if you're in-clin'd. As they gra - du - al - ly got on, they'd †τρέ -
Mrs. Grun - dy, p'raps, may have a word or two to say. For they had - n't mac - in - tosh - es or um -



bal - let - o - pe - ra - tic) Who re - spond to the cho - reu - tae of that cul - ti - va - ted age, And our
· πεσ - θαι πρὸς τὸν πόλ - τον (Which is At - tic for a stea - dy and a con - sci - en - tious drink). But they
· brel - las or go - losh - es—And a show - er with their dress - es must have play'd the ve - ry deuce, And it



clev - er cho - rus - mas - ter, all but cap - tious cri - ti - cas - ter, Would ac - cept as the cho - re - gus of the
mix'd their wine with wa - ter—which I'm sure they did - n't ough - ter—And we mod - ern Sax - ons know a trick worth
must have been un - pleas - ing when they caught a fit of sneez - ing, For it seems, of poc - ket hand - kerchiefs they



ear - ly At tic stage. This re - turn to clas - sic a - ges is con - sid - er'd in their wa - ges, Which are
 two of that, I think ! Then came rath - er risk - y dan - ces (un - der cer - tain cir - cum stan - ces) Which would
 did - n't know the use. They wore lit - tle un - der-cloth - ing—scarce - ly a - ny-thing—or no - thing—And their

al - ways cal - cu - la - ted by the day or by the week— And I'll pay 'em (if they'll back me) all in
 shock that wor - thy gen - tle - man, the Li - cen - ser of Plays, Cor - y - ban - ti - an ma - ni - ac kick— Dio -
 dress of Co - an silk was quite trans - par - ent in de - sign— Well, in fact, in sum - mer wea - ther, some - thing

o - bo - loi and drach- mæ Which they'll get (if they pre - fer it) at the Kal - ends that are Greek !
 ny - si - ac or Bacch - ic—And the Dith - ry - am - bic rev - els of those un - de - cor - ous days.
 like the "al - to - geth - er." And it's there, I rath - er fan - cy, I shall have to draw the line !

At this junc - tion I may men - tion That this e - ru - di - tion sham Is but
 And per -haps I'd bet - ter men - tion, Lest a - larm - ing you I am, That it
 And a - gain I wish to men - tion, That this e - ru - di - tion sham Is but

cres.

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram." : Pe - ri - phras - tic me - thods spurn - ing, To this
 is - n't our in - ten - sion To per - form a Dith - ry - amb - It dis - plays a lot of stock - ing, Which is
 clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram." Yet my clas - sic lore ag - gres - sive (If you'll

au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the fruit of stea - dy "cram." !
 al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the pre - va - lence of "cram."
 par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're pas - sing an ex - am.

CHORUS. WOMEN.

- 1. Pe - ri -
- 2. It dis -
- 3. Yet his
MEN.

- 1. Pe - ri -
- 2. It dis -
- 3. Yet his

- phras - tic me - thods spurn - ing, To this au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the
 - plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the
 clas - sic lore ag - gres - sive (If you par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

- phras - tic me - thods spurn - ing, To this au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the
 - plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the
 clas - sic lore ag - gres - sive (If you par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

Ped.

* Ped.

* Ped.

* Ped.

Ped.

Chappell & Co.

1st & 2nd times.

3rd time.

2. In the
3. Yes, onfruit of steady "cram." !
pre - va - lence of "cram."

pass - ing an ex - am.

fruit of steady "cram." !
pre - va - lence of "cram."

pass - ing an ex - am.

Ped.

Andante maestoso.

Wreaths of bay and i - vy

Wreaths of bay and i - vy

Ped. * Ped. * Ped. *

twine, E - loi - a! E - loi - a! ... Fill the bowl with Les - bian wine, ...

twine, E - loi - a! E - loi - a! ... Fill the bowl with Les - bian wine, ...

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

Chappell & Co.

And to re - vel - ry in - cline— E - loi - a! O - po - po - nax! O - po - po - nax! O - po - po - nax! E -

And to re - vel - ry in - cline— E - loi - a!

Ped. * Ped. * Fed. *

loi - a! O - po - po - nax! O - po - po - nax! O - po - po - nax! E - loi - a! E -

- po - po - nax! O - po - po - nax! O - po - po - nax! E - loi - a! E -

Ped. * Ped. *

loi - a! E - loi - a! E - loi - a!

loi - a! E - loi - a! E - loi - a!

Ped. * Ped. * Ped. *

No. 15.

RECIT. (Ludwig) & SONG—(Lisa).

RECIT. LUDWIG.

Yes, Lud-wig and his Ju-lia are ma-ted!

For when an ob-scure co-

PIANO.

Ped.

* Ped.

Ped.

*

me-dian, whom the law backs, To sov-reign rank is prompt-ly el-e-e-va-ted, He

Ped.

*

takes it with its in-ci-den-tal draw-backs! So Ju-lia and I are du-ly ma-ted!

Ped.

*

Ped. $\overline{\text{B}}$

*

Andante con espressione.

1. Take care of him— he's much too good to live! With him you must be ve-ry gen
2. His moods you must as-sid-u-ous-ly watch: When he succumbs to sor-row tra

tle: Poor fel-low, he's so high ly sen - si - tive, And O so sen - ti - men - tal! . . . Be sure you nev - er
gic, Some hardbake or a bit of but-ter-scotch Will work on him like ma - gic. . . . To con - tra-dict a

let him sit up late In chil - ly o - pen air con - vers - ing - Poor dar - ling, he's ex -
cha - rac - ter so rich . . . In trust - ing love were sim - ple blind - ness - He's one of those ex -

LUDWIG.

LISA.

trem - e - ly de - li - cate, And wants a deal of nurs - ing! I want a deal : : : of nurs - ing! And
al - ted na - tures which Will on - ly yield to kind - ness! I on - ly yield : : : to kind - ness! And

O, re-mem - ber this - When he is cross with pain, A flow - er and a kiss - A sim - ple flow'r - a ten - der
O, the by gone bliss! And O, the pre - sent pain! That flow - er and that kiss - That sim - ple flow'r - that ten - der

cres.

5 1st time. 2nd time.

kiss Will . . . bring him round a - gain!
kiss I . . . ne'er shall give . . . a - gain!

No. 16.

DUET—(Julia & Ludwig).

Allegro moderato.

LUDWIG.

Piano.

Now Ju - lia, come, Con- sid - er it from This dain-ty point of view— A

tim - id ten - der Fem-in - ine gen - der, Prompt to coy - ly coo— Yet si - lence seek - ing Sel - dom speak - ing

Till she's spo - ken to— A com - fy, co - cosy, Ro - ssy - po - sdy in - no - cent in - ge - noo! The

part you're suit - ed to—(To give the deuce his due) A sweet (O, jim - iny!) Mim - iny - pim - iny

JULIA.

I'm much o - blig'd to you, I don't think that would do - To

In - no-cent in - gen - oo!

play (O jim - iny !) Mim-iny-pim- iny, In-no-cent in-gen - oo! You for - get my spe - cial ma - gic (In a

sweet (O jim - iny !) Mim-iny-pim - iny, In-no-cent in-gen - oo!

high dra - ma - tic sense) Lies in sit - u - a - tions tra - gic, Un - de - ni - a - bly in - tense. As I've

jus - ti - fied pro - mo - tion In the his tri - on - ic art, I'll sub - mit to you my no - tion Of a

Ped.

* Ped.

Ped.

* Ped.

Chappell & Co.

LUDWIG.

first - rate part ! Well, let us see your no - tion Of a first - - - - rate part !

Ped. * Ped. *

JULIA (*spoken*).

My heart stands still—with horror chill'd—Hard as the millstone nether ! Then softly slyly, snaily, snaky— Crawly, creepy, quaily, quaky—

pp

{ I track her on her homeward way,
As panther tracks her fated prey ! } { I fly at her soft white throat—The lily-white
laughing leman ! On her agonized gaze I
gloat With the glee of a dancing demon ! } { My rival she—I have no doubt of her—So I hold on—till
the breath is out of her !—till the breath is out of her ! }

{ I fly at her soft white throat—The lily-white
laughing leman ! On her agonized gaze I
gloat With the glee of a dancing demon ! }

{ My rival she—I have no doubt of her—So I hold on—till
the breath is out of her!—till the breath is out of her ! }

pp

And then, alas, Too late—too late ! I find she is—your Aunt ! Then, mad— mad— mad ! With fancies wild—chimerical—

— 1 —

Now sorrowful—silent—sad— Now hulla-baloo hysterical ! Ha ! ha ! ha ! ha ! But whether I'm sad or whether I'm glad,

pp

JULIA.

Mad ! mad ! mad ! mad !

(Wait till JULIA springs up.)

This calls for the re - sour - ces of a

pp trem.

high - class art, And sat - is - fies my no - tion of a first - rate part,

And sat - is - fies my no - tion of a

LUDWIG.

And sat - is - fies her no - tion of a

first - - - rate part !

first - - - rate part !

ff

No. 17.

CHORUS with SOLOS—(Baroness & Ludwig).

Allegro con brio.

PIANO.

Ped. * Ped. * Ped. *

CHORUS. WOMEN.

MEN. sf

Your High-ness, there's a par - ty at the door— Your High-ness, at the door there is a

Your High-ness, there's a par - ty at the door— Your High-ness, at the door there is a

par - ty— She says that we ex - pect her, But we do not re - col - lect her, For we nev - er saw her coun - te-nance be -

par - ty— She says that we ex - pect her, But we do not re - col - lect her, For we nev - er saw her coun - te-nance be -

fore ! With rage and in - dig - na - tion she is rife, Be - cause our wel - come was - n't ve - ry
 fore ! With rage and in - dig - na - tion she is rife, Be - cause our wel - come was - n't ve - ry

f

Ped. * Ped. * Ped. *

heart - y — She's as sul - ky as a su - per, And she's swearing like a troop - er, O, you nev - er heard such lan - guage in your
 heart - y — She's as sul - ky as a su - per, And she's swearing like a troop - er, O, you nev - er heard such lan - guage in your

Ped. *

A L'istesso tempo.

BARONESS.

life ! You nev - er heard such language in your life ! With
 life ! You nev - er heard such language in your life !

>

fu - ry in - de - scri - ba - ble I burn ! With rage I'm near - ly rea - dy to explode ! There'll be grief and tri - bu - la - tion when I learn To

whom this slight un-bear-a-ble is owed !

For what-ev-er may he due I'll pay it double—There'll be

CHORUS.
WOMEN.

ter-ror in-de-scri-ba-ble and trou-ble ! With a hur-ly bur-ly and a hubble-bubble I'll pay you for this pret-ty e-pi-sode ! Oh, what-MEN.

Oh, what-

- ev-er may be due she'll pay it double ! It's ve-ry good of her to take the trouble—But we don't know what she means by "hubble-bubble"—No

- ev-er may be due she'll pay it double ! It's ve-ry good of her to take the trouble—But we don't know what she means by "hubble-bubble"—No

Ped. * Ped. *

B Allegro vivace.

BARONESS.

LUDWIG.

doubt it's an ex-pre-sion à la mode.

Do you know who I am? I don't your

doubt it's an ex-pre-sion à la mode.

f *p*

BARONESS.

LUDWIG.

coun - te - nance I can't fix, my dear. This proves I'm not a sham. It won't; it on - ly says "Kra-ken-feldt,

BARONESS.

LUDWIG.

BARONESS.

Six," my dear. Ex - press your grief pro - found! I sha'n't! This tone I nev - er al - low, my love. Ru -

LUDWIG.

BARONESS. C

dolf at once pro - duce! I can't; He is - n't at home just now, my love. He is - n't at home just

p

CHORUS. WOMEN.

now! He is - n't at home just now. He has an ap - point - ment par - ti - cu - lar, ve - ry - You'll

MEN.

now! He is - n't at home just now. He has an ap - point - ment par - ti - cu - lar, ve - ry - You'll

find him, I think, in the town cem-e - ter - y; And that's how we come to be mak-ing so mer-ry, For he

find him, I think, in the town cem-e - ter - y; And that's how we come to be mak-ing so mer-ry, For he

find him, I think, in the town cem-e - ter - y; And that's how we come to be mak-ing so mer-ry, For he

BARONESS. D

is - n't at home just now! He is - n't at home just now! But bless my heart and
is - n't at home just now! He is - n't at home just now!

f A f p

soul a - live, it's im - pu-dence per - son - i - fied! I've come here to be ma - tri - mo - ni -

LUDWIG.

- al - ly ma - tri - mo - ni - fied! For a - ny dis - ap - point - ment I am sor - ry un - af -

F

- fect - ed - ly— But yes - ter - day that no - ble - man ex - pir'd quite un - ex pect - ed - ly—

CHORUS (*sobbing*).

p

Tol the rid - dle lol ! Tol the rid - dle lol ! Tol the rid - dle lol ! lol lol lay ! Tol the rid - dle lol !

p

Tol the rid - dle lol ! Tol the rid - dle lol ! Tol the rid - dle lol ! lol lol lay ! Tol the rid - dle lol !

Tol the rid - dle lol ! Tol the rid - dle lol ! lol lol lay ! Tol the rol rid - dle lol, lid - dle lol, lid - dle lol !

Tol the rid - dle lol ! Tol the rid - dle lol ! lol lol lay ! Tol the rol rid - dle lol, lid - dle lol, lid - dle lol !

Tol the rid - dle lol lay ! . . . Tol the rol lid - dle lol, lid - dle lol, lid - dle lol ! Tol the rid - dle lol lay ! . . .

Tol the rid - dle lol lay ! . . . Tol the rol lid - dle lol, lid - dle lol, lid - dle lol ! Tol the rid - dle lol lay ! . . .

No. 18.

SONG—(Baroness) & Chorus.

Allegro vivace.

BARONESS.

PIANO

Now a - way . . . to the wed-ding we go, So then summon the cha - ri - o -

f

- teers, No kind . . . of re - luc-tance we show To em - bark on our mar-ried ca - reers. Tho'

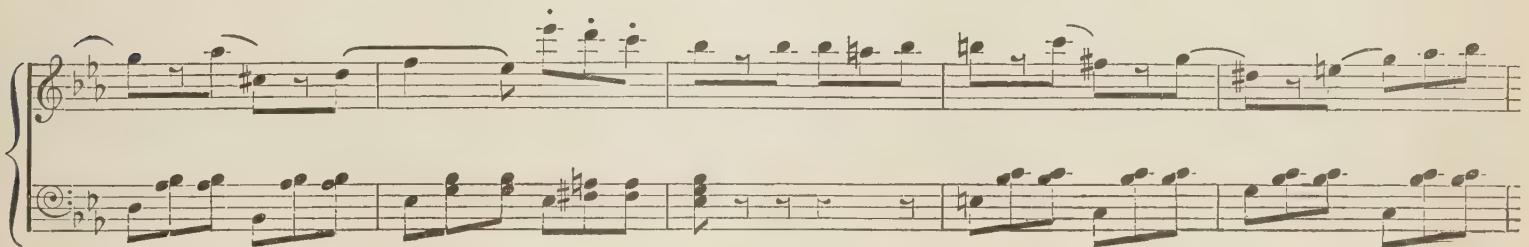
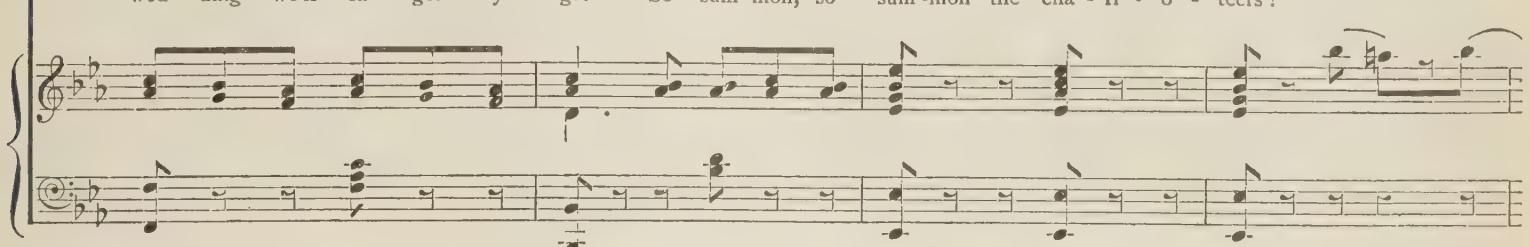
Ju - - - lia's e - mo - tion may flow In the form of im - pet - u - ous tears, To our

wed - ding we'll ea - ger - ly go, So sum - mon, so sum-mon the cha - ri - o - teers! . . . To the

CHORUS.
WOMEN.

To the

Chappell & Co.



No. 19.

RECIT. & SOLO—(Julia).

L Andante.

RECIT. JULIA.

PIANO.

So ends my dream— so fades my vi-sion fair ! Of hope no gleam— dis -

Piano accompaniment details: Dynamics include 'p' (piano) and 'Ped.' (pedal). Articulation marks include asterisks (*) placed under specific notes.

- trac-tion and des-pair ! My cheris'h dreams, the Du-cal throne to share, That aim supreme has fa ded in - to

Piano accompaniment details: Dynamics include 'p' (piano), 'Ped.', and asterisks (*) placed under specific notes. Measure endings are indicated by vertical lines at the end of each line of music.

M Andante con molto espressione.

air ! All is dark - some— All is

Piano accompaniment details: Dynamics include 'p' (piano) and 'pp' (pianissimo). Articulation marks include 'Ped.' and asterisks (*) placed under specific notes.

drea - ry— Bro - ken ev - ry pro - mise plight - ed— Sad and

Piano accompaniment details: Dynamics include 'p' (piano), 'Ped.', and asterisks (*) placed under specific notes. Measure endings are indicated by vertical lines at the end of each line of music.

sor - ry— weak and wea - - - ry, Ev 'ry new - born hope . . . is
N
 blight - ed! Death the Friend or Death . . . the Foe, Shall I
 Ped. * Ped. *

call up - on . . . thee? No! I will go on liv - - - ing,
 Ped. * Ped. * Ped. * Ped. *

liv - ing, tho' Sad and sor - ry— weak .. and wea - - ry! Death the
 Ped. * Ped. * Ped. * Ped. *

Friend or Death the Foe, Shall I call up - on . . . thee?
 Ped. * Ped. * Ped. *

No! I . . . will go on liv - - - ing, liv - - - ing, Sad and

cres.

P Ped. * Ped. * Ped. *

sor - ry— wea - ry and weak! . . . Sad and sor - ry, weak and

Ped. * Ped. *

dim. cres.

wea - ry! Sad and sor - ry— weak . . . and wea - ry! I will

or sad and

go on liv - - ing, Though sad and sor - ry— Sad and

cres. f dim.

Ped. * Ped. *

Lento. ad lib.

sor - ry— Sad and sor - ry—weak and wea - ry! . . .

colla voce.

Ped. * p f

Q Allegro vivace.

No, no!

No, no!

No, no!

No, no!

Ah!

f Gaily.

No, no! Let the by - gone go

by! For no good ev - er came of re - pin - ing:

If to - day there are clouds o'er the

sky, Yet to - mor - row the sun may be shi

To mor - row, be kind, To -

- mor - row, to me ! With loy - al - ty blind I bow me to thee ! To - mor - row, be

kind, . . . To - mor - row, to me ! . . . With loy - al - ty blind . . . I

cres. . . . molto. f

bow . . . me to thee ! To - day is a day of il - lu - sion and sor - row, So

T

dim. . . . p

vi - va To - mor - - - row ! God save you, To - mor - row ! Your

pp

ser - vant, To - mor - row ! God save you, To - mor - row ! Your

ser vant, To - mo row ! God save you, To - mor - row ! Your

U

ser - vant, To - mor - row ! God save you ! To - mor - row !

Your ser - - vant, To - mot - row ! Your

mf *rall.*

ser - - vant, To - mor - row !

ff tempo.

Ped.

No. 20.

DUET—(Julia & Ernest) & Chorus.

Andante moderato.

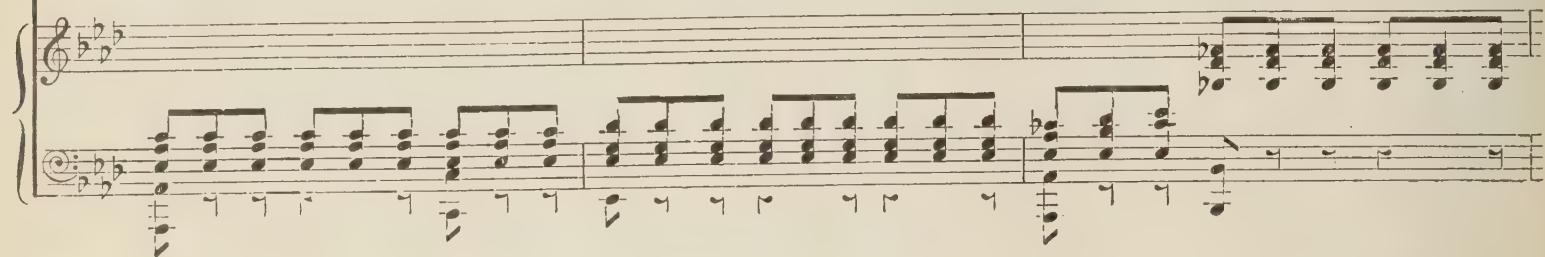
ERNEST.

If the light of love's ling - er - ing em - ber Has fa - ded in gloom, . . . You

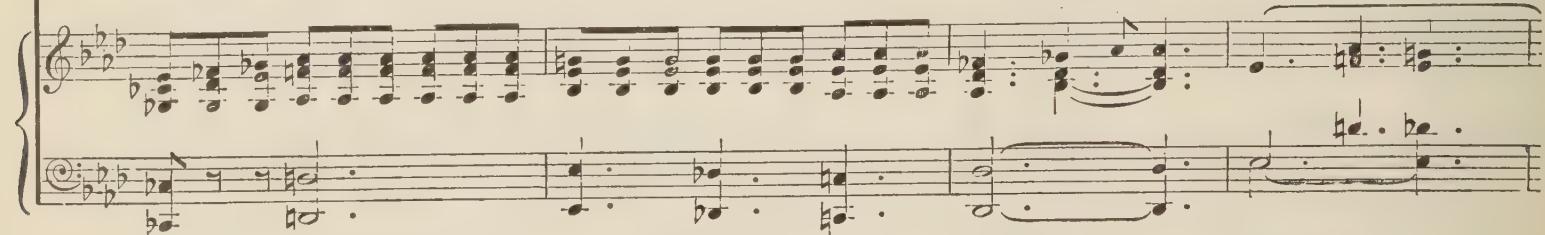
PIANO.

p

can - not ne - glect, O re - mem - ber, A voice from the tomb! . . . That stern su - per - na - tu - ral dic - tion Should



act as a sol - emn re - stric - tion, Al - tho' by a mere le - gal fic - tion A voice from the tomb! A voice from the

A
JULIA.

tomb! . . .

I own that that ut - ter - ance chills me— It with-ers my bloom! . . . With



aw - ful e - mo - tion it thrills me—That voice from the tomb ! Oh, spec - tre, won't a ny - thing lay thee ? Tho'

pain'd to de - ny or gain - say thee, In this case I can - not o - obey thee, Thou voice from the tomb !

Thou voice from the tomb ! . . . Thou voice from . . . the tomb ! . . . So,

ERNEST.

Thou voice from . . . the tomb, . . . from the

Allegretto grazioso. Tempo di Valse.

spec - tre ap - pal - ling, I bid you good - day— Per - haps you'll be call - ing When pass - ing this way. Your

tomb !

Ped.

* Ped.

*

C

bo - gey-dom scorn - ing, And all your love - lorn - ing, I bid you good - morn - ing. I bid you good - day. Good -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

morn - ing, good - morn - ing, good - morn - ing, good - day ! Ah! So,

D

spec - tre ap - pal - ling, I bid you good - day !

ERNEST.

My of - fer re - cal - ling, Your words I o - bey— Your

f

fate is ap - pal - ling, And full of dis - may. To pay for this scorn - ing I give you fair warn - ing I'll

Well,

haunt you each morn-ing, Each night, and each day ! I'll haunt . . . you morn - ing, night, . . . and

p

E

spec - tre ap - pal - ling, I bid you good - day ! Per - haps you'll be call - ing when pass - ing this way. Your

day ! To pay . . . this scorn-ing I give . . . you warn-ing I'll

p

Ped. * Ped. *

bo - gey-dom scorn - ing, And all your love - lorn- ing, I bid you good-morn - ing, I bid you good-day ! Good -

haunt you each morn-ing, Each night, and each day ! Each

Ped. * Ped. * Ped. * Ped. * Ped. *

F

morn-ing, good - morn-ing, good - morn-ing, good - day ! Ah ! So,

- morn - ing, each morn - ing, each morn - ing, each morn - ing ! I'll haunt, I'll

spec - tre ap - pal - ling, I bid you good - day ! I bid you good - day ! good -
 haunt . . . you each night and each day ! I'll haunt you each night and
 {
 f
 }
 Ped.

G
 day ! . . .
 day ! . . .
 {
 f
 Ped. * Ped. * Ped. * Ped. *
 }

H

CHORUS. WOMEN.

Now bride - groom and
 MEN.
 Now bride - groom and
Allegro vivace come Imo.
 {
 }

bride let us toast in a mag-num of mer - ry cham-pagne— Let us make . . . of this mo-ment the most, We may
 bride let us toast in a mag-num of mer - ry cham-pagne— Let us make . . . of this mo-moment the most, We may
 {
 }

not be so luck - y a - gain. So drink . . . to our sov - er - eign host And his high - ly in - tel - li - gent

not be so luck - y a - gain. So drink . . . to our sov - er - eign host And his high - ly in - tel - li - gent

reign— His health and his bride's let us toast In a mag - num, a mag - num of mer - ry cham -

reign— His health and his bride's let us toast In a mag - num, a mag - num of mer - ry cham -

- pagne !

- pagne !

ff

No. 21.

SONG—(Baroness) with Chorus.

Allegro con brio.

BARONESS.

PIANO.

I. Come, bump - ers - aye, ev - er - so - ma - ny - And once gave an ev - en - ing par - ty (A)

then, if you will, ma - ny more! sandwich and cut - o - range ball)

This wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry,
But my guests had such ap - pe - tites heart - That I could - n't en -

Pom - mé - ry, Sev - en - ty - four! . . . Old wine is a true pa - na - ce - a For ev - 'ry con -
joy it, en - joy it at all! . . . I made a he - ro - ic en - dea - vour To look un - con -

- cei - - va - ble ill, When you cher - ish the sooth - ing i - de - a That some - bo - dy
- cern'd, but in vain, And I vow'd that I nev - er - oh nev - er - Would ask an - y

else pays the bill ! Old wine is a pleasure that's hollow
 bo - dy a - gain ! But there's a dis-tinc - tion de - ci - ded—
 When A

at your own ta - ble you sit,
 dif - fer-ence tru - ly im - mense—
 For you're think-ing each mouthful you swal-low Has cost you, has
 When the wine that you drink is pro - vi - ded, pro - vi - ded At

Un poco rit. *a tempo.*

cost you a three - pen - ny bit! . . . So bump - ers - aye, ev - er - so - ma - ny—
 some - bo - dy el - se's ex - pense. . . So bump - ers - aye, ev - er - so - ma - ny—
 And The

then, if you will, ma - ny more! . . . This wine doesn't cost us a pen - ny, Tho' it's Pom-mé - ry, Seven - ty -
 cost we may safe - ly ig - nore! . . . For the wine doesn't cost us a pen - ny, Tho' it's Pom-mé - ry, Seven - ty -
 *
 Ped.

CHORUS.

f

four! . . . So, bump-ers—aye, ev - er - so - ma - ny— And then, if you will, ma - ny more! . . . This
 four! . . . So, bump-ers—aye, ev - er - so - ma - ny— The cost we may safe - ly ig - nore! . . . For the
 So, bump-ers—aye, ev - er - so - ma - ny— And then, if you will, ma - ny more! . . . This
 So, bump-ers—aye, ev - er - so - ma - ny— The cost we may safe - ly ig - nore! . . . For the

Ped. * Ped. * Ped. * Ped. *

1st time.

wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .
 wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .
 wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .
 wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .

Ped. *

BARONESS. *2nd time.*

2. I - four! . . . - four! . . .

Attacca.

Ped. *

No. 22.

SOLO—(Ludwig) & Chorus.

Allegro marziale.

PIANO.

The musical score consists of six staves of music. The top staff is for the Solo (Ludwig), the second staff is for the Piano, and the bottom four staves are for the Chorus. The piano part features rhythmic patterns with '3' over groups of notes. The solo part has a melodic line. The chorus part includes lyrics. The key signature changes from common time to A major (three sharps). The tempo is Allegro marziale.

LUDWIG.

Why, who is this ap -

proach - ing, Up - on our joy en - croach - ing? Some

ras - cal come a - poach - ing Who's heard that wine we're broach -

ing?

CHORUS. WOMEN.

Who may this be?

MEN. *p*

Who may this be?

tr

Who may this be?

Who may this be?

Who is he?

Who is he?

Who is he?

tr

Who is he?

tr

Who is he?

tr

Who is he?

No. 23.

SONG—(Herald) & Chorus.

Un poco più lento.

HERALD.

PIANO.

The Prince of Monte Car - lo, . . . From Me di - ter - ra - nean wa - ter, Has

Ped. * Ped. * Ped. * Ped. * Ped. *

come here to be-stow On you his be - eu - ti - ful daughter. They've paid off all they owe, As

Ped. * Ped. * Ped. * Ped. *

ev - 'ry states - man oughter— That Prince of Monte Car - lo And his be - eu - ti - ful daugh - ter !

CHORUS. WOMEN.

The

MEN.

The

Ped. * Ped. *

From Me - di - ter - ra - nean wa - ter, On you his be -

Prince of Mon te Car - lo! Has come here to be - stow

Prince of Mon te Car - lo! Has come here to be - stow

Ped. * Ped. * Ped. * Ped. * Ped. *

eu - ti - daughter. As ev - 'ry states - man oughter— That

- ful daughter. They've paid off all they owe, . .

- ful daughter. They've paid off all they owe, . .

Ped. * Ped. * Ped. * Ped. * Ped. *

Prince of Mon-te Car-lo

And his be - eu - ti - ful daugh-ter!

And his be - eu - ti - ful daugh-ter!

The Prince of Mon-te Car-lo, . . . Who is so ve - ry par-tick-ler, Has

p tr . . .
heard that you're al - so For ce - re - mo - - ny a stick-ler— There- fore he lets you know . . . By

word of mouth au - ric'lar— (That Prince of Mon-te Car-lo Who is so ve - ry par tick-lar)— That

un poco rit.

Prince of Mon-te Car-lo . . . Has come here to be-stow On you

CHORUS.

From Me - di - ter - ra - nean wa - ter,

His be -

From Me - di - ter - ra - nean wa - ter,

His be -

They've paid off all they owe,
That
- eu - ti - ful daughter.
As ev - 'ry states - man oughter—
- eu - ti - ful daughter.
As ev - 'ry states - man oughter—
Ped. * Ped. * Ped. * Ped. * Ped. *

Prince of Mon-te Car-lo—
And his be - eu - ti - ful daughter,
And his be - eu - ti - ful daughter, His be-eu - ti - ful daugh -
p

2 2 2 2
The Prince of Mon-te Car-lo, He lets you know he'shere to be-stow His be-eu-ti-ful daughter !

rall.
His daugh - - - - - ter.
- ter, . . His daugh - - - - - ter.

rall. f>

No. 24.

RECIT.—(Ludwig).

Allegro con brio:

LUDWIG.

PIANO.

His High-ness we know not—

nor the lo - ca - li - ty In which is si - tu - ate his Prin - ci - pa - li - ty;

But, as he guess-es by some odd fa - ta - li - ty,

This is the shop for cut and dried for - ma - li - ty !

Let him ap-pear—

He'll find that we're Re - mark - a - ble for cut and dried for -

Moderato a la Marcia.

ma - li - ty !

Più vivace.

No. 25. ENTRANCE of Prince & Princess with Costumier & Six Nobles.
SONG—(Prince of Monte Carlo).

Allegro a la marcia.

PIANO.

Ped.

* Ped. *

PRINCE.

1. We're

L'istesso tempo.

rigged out in mag - ni - fi - cent ar - ray (Our own clothes are much gloom - ier) In
speak, for they break our grammar's laws, And their language is la - ment - a - ble - And they

cos - tumes which we've hired by the day From a ve - ry well - known cos - tu - mier.
nev - er take off their gloves, be - cause Their nails are not pre - sent - a - ble !

2nd Verse. ALL NOBLES.

Our

PRINCESS.

With a brill - liant staff a Prince should make a show :
To ac - count for these short - com - ings ma - ni - fest :

COSTUMIER. 1st Verse.

I am the ve - ry well-known cos - tu - mier.

nails are not pre - sent - a - ble !

p

: : (It's a rule that nev - er va - ries), So we've en-gag'd from the Thea - tre Mo : :
We ex - plain in whisper ba - ted, They're worth - y mem - bers of the brew - ing in - ter - est :

na - co Six su - per - nu - me - ra - ries.
To the Peer - age e - le - va - ted.

At a
PRINCE. They are

At a
HERALD. They are

At a
They are

1st & 2nd TENOR NOBLES.

We're the su - per - nu - me - ra - ries.
To the Peer-age e - le - va - ted.

At a
We are

3rd & 4th TENOR NOBLES.

We're the su - per - nu - me - ra - ries.
To the Peer-age e - le - va - ted.

At a
We are

THREE BASS NOBLES.

We're the su - per - nu - me - ra - ries.
To the Peer-age e - le - va - ted.

At a
We are

sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 sa - la - ry im-mense, Quite re - gard - less of ex-pense, Six su - per - nu - me - ra - ries! Six su - per - nu - me -
 ve - ry, ve - ry rich And ac - cord - ing ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

 - ries ! Ah ! Ah !
 - ted ! Ah ! Ah !

 - ries ! Ah ! Ah !
 - ted ! Ah ! Ah !

 - ries ! Ah ! Ah ! Ah !
 - ted ! Ah ! Ah ! Ah !

 - ries ! Ah ! Ah ! Ah !
 - ted ! Ah ! Ah ! Ah !

 - ries ! Ah ! Ah ! Ah !
 - ted ! Ah ! Ah ! Ah !

1st time. 2nd time.

2. They do not

p Ped. * pp Ped. *

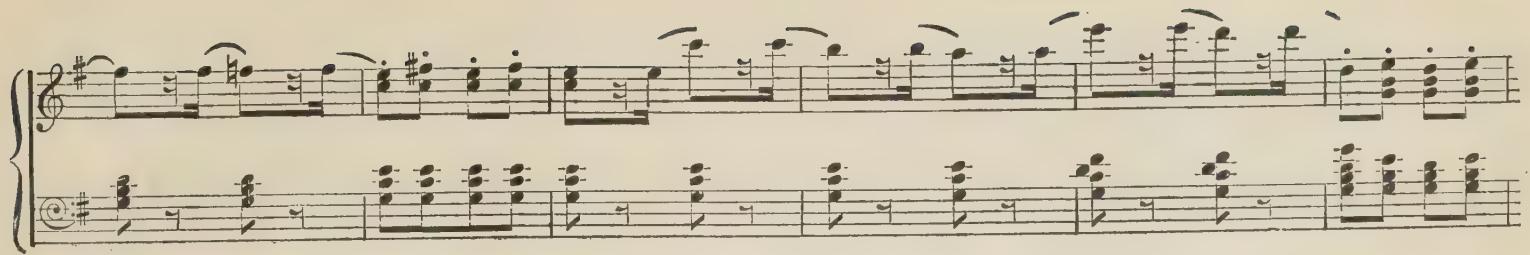
No. 26.

Allegro vivace e con fuoco.

DANCE.

PIANO.

The music is composed for two voices (treble and bass) on a single staff system. The first staff starts with a forte dynamic (ff) and a pedal (Ped.) instruction. The subsequent staves show various dynamics (f, ff, ff), time signatures (2/4, 3/4), and key changes. The notation includes sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. Measure numbers are indicated by small numbers above the staves: * in the first staff, 3 in the second, 3 in the third, 3 in the fourth, 3 in the fifth, 3 in the sixth, and 3 in the seventh. The eighth staff concludes with a dynamic ff.



Musical score for piano, two staves. Treble clef, G major (one sharp). Measures 5-8 continue the melodic line and harmonic bass line from the previous measures.

Musical score for piano, two staves. Treble clef, G major (one sharp). Measures 9-12 continue the melodic line and harmonic bass line.

Musical score for piano, two staves. Treble clef, G major (one sharp). Measures 13-16 continue the melodic line and harmonic bass line.

Musical score for piano, two staves. Treble clef, G major (one sharp). Measures 17-20 continue the melodic line and harmonic bass line, leading to a dynamic marking *f*.

Musical score for piano, two staves. Treble clef, G major (one sharp). Measures 21-24 conclude the piece with a final melodic line and harmonic bass line.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a dotted half note followed by eighth-note pairs. Measure 3 starts with a dotted half note followed by eighth-note pairs. Measure 4 starts with a dotted half note followed by eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major to D major. Measure 5 starts with a dotted half note followed by eighth-note pairs. Measure 6 starts with a dotted half note followed by eighth-note pairs. Measure 7 starts with a dotted half note followed by eighth-note pairs. Measure 8 starts with a dotted half note followed by eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from D major to A major. Measure 9 starts with a dotted half note followed by eighth-note pairs. Measure 10 starts with a dotted half note followed by eighth-note pairs. Measure 11 starts with a dotted half note followed by eighth-note pairs. Measure 12 starts with a dotted half note followed by eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from A major to E major. Measure 13 starts with a dotted half note followed by eighth-note pairs. Measure 14 starts with a dotted half note followed by eighth-note pairs. Measure 15 starts with a dotted half note followed by eighth-note pairs. Measure 16 starts with a dotted half note followed by eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from E major to B major. Measure 17 starts with a dotted half note followed by eighth-note pairs. Measure 18 starts with a dotted half note followed by eighth-note pairs. Measure 19 starts with a dotted half note followed by eighth-note pairs. Measure 20 starts with a dotted half note followed by eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B major to F# major. Measure 21 starts with a dotted half note followed by eighth-note pairs. Measure 22 starts with a dotted half note followed by eighth-note pairs. Measure 23 starts with a dotted half note followed by eighth-note pairs. Measure 24 starts with a dotted half note followed by eighth-note pairs.

No. 27.

SONG (Prince of Monte Carlo) with Chorus.

Allegro con brio.

PRINCE.

PIANO.

PRINCE.

I. Take my ad - vice— when deep in
2. A - cos - mic game is this Rou -

Ped. * Ped. * Ped. * Ped. *

debt Set up a bank and play Rou - lette ! At once dis - trust you sure - ly lull, And rook the
lette ! The lit - tle ball's a true co - quette — A mai - den coy whom "num - bers" woo— Whom six - and -

pi - geon and the gull. The bird will stake his ev - 'ry franc In wild at - tempt to break the
thir - ty sui - tors sue ! Of all com - plex - ions, too, good luck ! For some are red and some are

bank— But you may stake your life and limb The bank will end by break - ing him ! Al-lons, en -
black, And some must be ex-treme - ly green, For half of them are not nine - teen ! Al-lons, en -

co . re - Gar - cons, fil - let - tes - Vos lou - is - d'or - e - Vos roues d'cha - ret - te! Ho .
 ce . re - Gar - cons, fil - let - tes - Vos lou - is - d'or - e - Vos roues d'cha - ret - te! Ho .

lè! ho - lè! Ho - lè! ho - lè! ho - lè! . . . Mais faites vos jeux - Al - lons, la
 lè! ho - lè! Ho - lè! ho - lè! ho - lè! . . . Mais faites vos jeux - Al - lons, la

trem. p cres. f p

Fed. * Ped. * Ped. * Ped. *

(Spoken.)

clas - se - Le temps se pas - se - La banque se eas - se - Rien n've plus!
 fou - le! Ça roule - ça rou - le - Le temps s'e - cou - le - Rien n've plus!

mf pp

Le dix - sept noir, im - pair et man - que! Ho - lè! ho - lè! vi - ve la ban - que! For
 Le trenté-cinque rouge - in - pair et pas - se! Très - bien, é - tu diants de la clas - se! The

ev - 'ry time the board you spin, } The bank is bound to win! . . .
 mo - ral's safe—when you be - gin, }

CHORUS. WOMEN.

1. For ev - 'ry time the
 2. The mo - ral's safe—when

MEN.

f

1. For ev - 'ry time the
 2. The mo - ral's safe—when

Ped. *

The bank is bound . . . to win! . . .

board you spin, } The bank is bound . . . to win! . . .
 you be - gin, }broad you spin, } The bank is bound . . . to win! . . .
 you be - gin, }

Ped.

* Ped. * Ped. * Ped. *

3. The lit - tle ball's a flirt in - bred— She flirts with black— she flirts with

p

Ped.

20 079.

Chappell & Co.

red; From this to that she hops a - bout, Then back to this as if in doubt. To call her

thought - less were un - kind— The child is mak - ing up her mind, For all the world like all the

un poco rit.

a tempo.

rest, Which pré - ten - dant will pay the best! Al - lons, en - eo - re Gar - çons, fil -

colla voce.

a tempo.

- let - tes—Vos lou - is - d'or - e—Vos roues d'cha-ret - tel Ho - là! ho - là! Ho - là! ho - là! ho -

- là! . . . Mais faites vos jeux— Qui per - te fit Au temps ja - dis Gagne au-jour -

trem.

p cres.

* Ped. * Ped. *

(Spoken.)

d'hui! Rien n'va plus! Tra la la la! le dou - ble
 mf pp

zé - ro! Vous per - dez tout, mes no - bles hé - ros! Wher - e'er at last the ball pops in, The
 bank is bound to win! . . .

CHORUS. WOMEN. f Wher - e'er at last the ball pops in, The bank is bound . . .

MEN. f Wher - e'er at last the ball pops in, The bank is bound . . .

Ped. * Ped. *

to win! . . .

Ped. * Ped. * Ped. * Ped. *

rall.

rall.

rall.

*

Chappell & Co.

No. 28.

ENSEMBLE & SONG—(Grand Duke).

Allegro con brio.

CHORUS. WOMEN.

Hur - rah !

MEN.

Hur - rah !

PIANO.

f
Ped.

Now a - way . . . to the wed - ding we go, So sum - mon the cha - ri - o - teers— . . . No

Now a - way . . . to the wed - ding we go, So sum - mon the cha - ri - o - teers— . . . No

kind . . . of re - luc - tance we show To em - bark on our mar - ried ca - reers.

ERNEST.

For - bear ! . . . For

NOTARY.

For - bear ! . . . For -

GRAND DUKE.

For - bear ! . . . For -

bear! . . . For - bear! This may not
 bear! . . . For - bear! This may not
 bear! . . . For - bear! This may not

be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for-bids the banns! The Law . . .
 be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for-bids the banns! The Law . . .
 be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for-bids the banns! The Law . . .

for - bids the banns! CHORUS.
 for - bids the banns! The Law . . .
 for - bids the banns! The Law . . .

cres.

Allegro molto vivace.

p
f
for - bids the banns!
for - bids the banns!

Ped. *

(No. 28a.)

SONG—(Grand Duke) with Chorus.

GRAND DUKE.

I. Well, you're a pret - ty kind of fel - low, thus my life to
dain - ty bride— my bride e - lect— you whee - dle and you
O, you vul - gar va - ga-bond, you fount of i - dle

shat - ter, O ! My lit - tle store of gold and sil - ver reck - less - ly... you scat - ter, O ! You
flat - ter, O ! With coarse and clum - sy com - pli - ment her sen - ses you be - spat - ter, O ! You
chat - ter, O ! You've done a deed on which I vow you won't get a - ny fat - ter, O ! You

guz - zle and you gor - man-dize all day with cup and plat - ter, O ! And eat my food and
fas - ci - nate her tough old heart with vain and vul - gar pat - ter, O ! Al - tho'— the deuce con -
fan - cy you've re - viv'd the Law— mere emp - ty brag and chat - ter, O ! You can't— you shan't— you

CHORUS.

f 1st SOPRANO.

drink my wine— es - pe - cial - ly the lat - ter, O! The lat - ter, O! The lat - ter, O! Es -
found you—you're un - wor - thy to look at her, O! Look at her, O! Look at her, O! Un -
don't— you won't— you thing of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You

f 2nd SOPRANO.

The lat - - - - ter, O! . . . Es -
Look at . . . her, O! . . . Un -
Of tat - - - - ter, O! . . . You

f MEN.

The lat - - - - ter, O! . . . Es -
Look at . . . her, O! . . . Un -
Of tat - - - - ter, O! . . . You

f

Ped.

*

- - pe - cial - ly the lat - ter, O! The lat - ter, O! The lat - ter, O! Es - pe - cial - ly the
- - wor - thy to look at her, O! Look at - her, O! Look at her, O! Un - wor - thy to look
thing of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You thing of rag and

- - pe - - cial - - ly the lat - ter, O! The lat - fer, O! Es - pe - cial - ly the
- - wor - - thy to look at her, O! Look at her, O! Un - wor - thy to look
thing of rag and tat - ter, O! Of tat - ter, O! You thing of rag and

- - pe - - cial - - ly the lat - ter, O! The lat - ter, O! Es - pe - cial - ly the
- - wor - - thy to look at her, O! Look at her, O! Un - wor - thy to look
thing of rag and tat - ter, O! Of tat - ter, O! You thing of rag and

Ped.

Ped.

1st & 2nd SOPS.

GRAND DUKE.

lat - ter, O! But when com - pard with o - ther crimes, for which your head I'll bat - ter, O! This
 at her, O! But e - ven this, com - pard with deeds that drive me mad as hat - ter, O! This
 tat - ter, O! For this you'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

lat - ter, O!
 at her, O!
 tat - ter, O!

CHORUS.

fib - ber - ty gib - ber - ty kind of a lib - er - ty Scarce - ly seems to mat - ter, O! But when com - pard with
 fib - ber - ty gib - ber - ty kind of a lib - er - ty Scarce - ly seems to mat - ter, O! But e - ven this, com -
 fib - ber - ty gib - ber - ty kind of a lib - er - ty 's quite an - o - ther mat - ter, O! For this will suf - fer

Ped.

o - ther crimes, for which our heads will bat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty
 par'd with deeds that drive me mad as hat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty
 a - go - nies like rat in clutch of rat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty

* Ped.

1st & 2nd times.

GRAND DUKE.

3rd time.

Scarcely seems to mat - ter, O!
 Scarcely seems to mat - ter, O!
 's quite an - o - ther mat - ter, O!

2. My
3. For

No. 29.

FINALE.

Andante giojoso.

Hap-py cou - - ples light- ly
CHORUS. WOMEN.
Hap-py cou - ples light- ly, light - ly
MEN.
Hap-py cou - ples light- ly tread-ing,

PIANO. *f*

tread - ing, Cas - tle cha - pel will be quite full. Each shall have a pret - ty

tread - ing, Cas - tle cha - pel will be quite full, cha - pel will be quite full. Each shall have a pret - ty, pret - ty

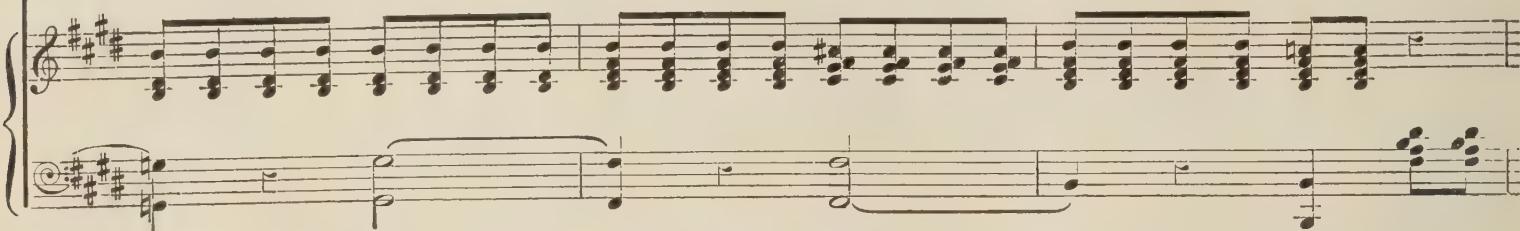
Hap - py cou - ples light - ly tread-ing, Cas - tle cha - pel will be quite full. Each shall have a pret - ty wed - ding,

wed - ding, As, of course is on - ly right - ful (Tho' the brides be fair or fright-ful), Con - tra -

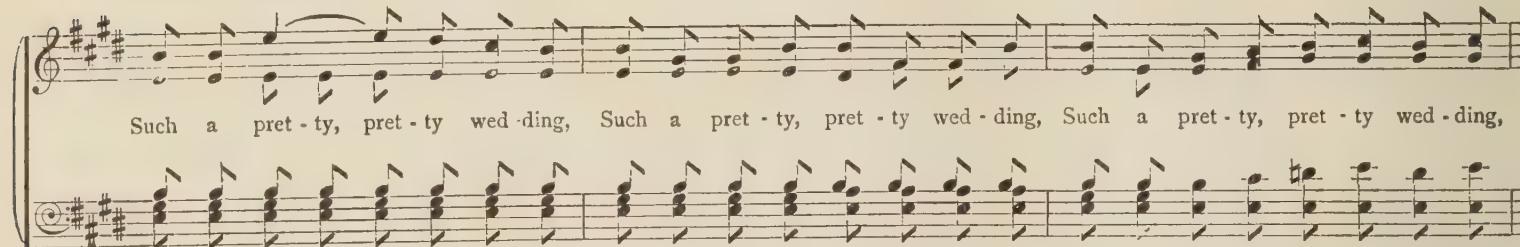
Each shall have a pret - ty wed - ding, As of course is on - ly right-ful (Tho' the brides be fair or fright-ful),



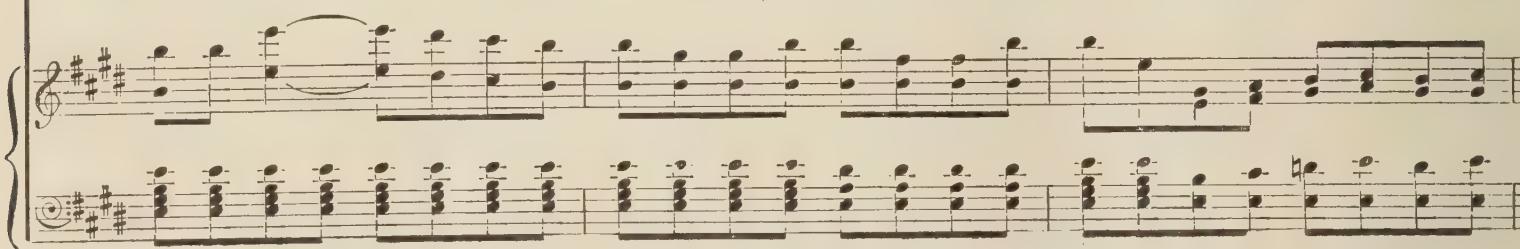
Con - tra - dic - tion lit - tle dread - ing, This will be a day de - light - ful, This will be a day de - light - ful,



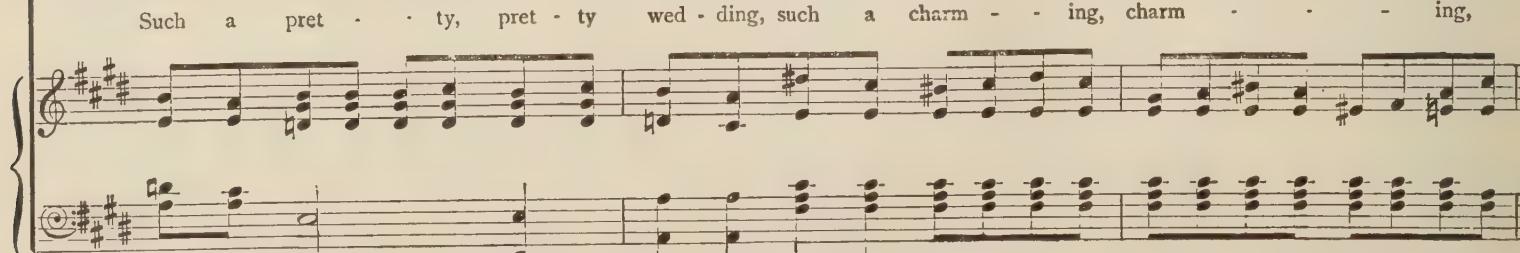
Such a pret . . . ty wed - ding,



Such a pret - ty, pret - ty wed - ding, Such a pret - ty, pret - ty wed - ding, Such a pret - ty, pret - ty wed - ding,



Such a pret - . ty, pret - ty wed - ding, such a charm - - - - - ing,



charm

ing wed-ding!

charm - - - ing, charm - - - ing wed-ding! Hap - py cou - ples light - ly
 charm - - - ing, charm - - - ing wed-ding! Hap - py cou - ples light - ly

f

tread - ing, Cas - tle cha - pel will be quite full, Each shall have a pret - ty
 tread - ing, Cas - tle cha - pel will be quite full, Each shall have a pret - ty

Ped. * Ped. * Ped. *

wed - ding As of course . . . is on - ly right - ful, right . . .

wed - ding As of course . . . is on - ly right - ful, right . . .

Ped. * Ped. * Ped.

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ful ! Hap - py cou - ples, each shall have, . . . shall

ful ! Hap - py cou - ples, each shall have, . . . shall

have, . . . shall have . . . a wed -

have, . . . shall have . . . a wed -

ding ! . . .

ding ! . . .

Più lento.

trem. *ff.*

End of Opera.
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OR
THE KING OF BARATARIA

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W. S. GILBERT



COMPOSED BY
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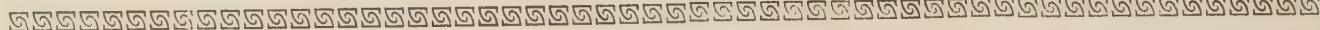
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